

# VUE

WEEKLY

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## Go west, young band

Las Vegas Crypt  
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Take a walk on the visual arts side •

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**29 THURSDAY**

CBC **radio ONE**  
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TALENT SHOWCASE

**FRIDAY 30**

**Rockin' Highliners**

**M A Y**

**01 SATURDAY**

**Rockin' Highliners**

**02 SUNDAY**

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**MONDAY 03**

**Open Stage**

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**04 TUESDAY**

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**WEDNESDAY 05**

**Kinnie Star**

**06 THURSDAY**

**Plaid Tongued  
Devils**

**FRIDAY 07**

Benefit for  
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**08 SATURDAY**

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# Vue finder

cover story.....



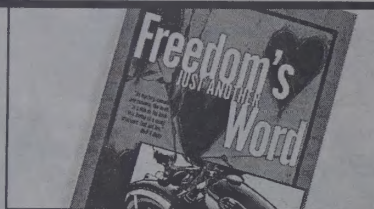
## Las Vegas Crypt Keepers • 20

A quartet of Edmonton bands are set to make a serious splash at New Music West '99, Vancouver's revamped annual festival. Leading the charge are flamboyant rockers the Las Vegas Crypt Keepers, who recently turned some heads opening up for the bad boys of rock themselves, Mötley Crüe. Throw in that sultry trio of vixens Madrazor, punk threesome L.A.M.S. and St. Albert youngsters Fifth Season, and Edmonton will undoubtedly be well represented. Check out this issue's cover—kinda makes you wanna be a rock star, eh?

Cover photo by Francis Tétrault

## Books • 6

The road trip has always been one of the more prevalent themes in contemporary literature. Kerouac, Cahill—the list of writers dabbling with the idea of life on the road goes on and on. You can add Vancouver's Dakota Wilson to that list, the author of *Freedom's Just Another Word*. *Vue Weekly* bookworm Dan Rubinstein, a big fan of road novels, test-drives Wilson's latest effort—find out if she's up to speed.



## Music • 26

Former I Mother Earth frontman Edwin has a bit of a new lease on life—and it ain't all because of that catchy one-name moniker. With a businesslike attitude and *Another Spin Around The Sun*, his new CD chock full of "good vibes," Edwin has slammed his fist back into the musical pie.



## Film • 35

When Dustin Hoffman tells you to do something film-related, it's usually best to listen (he could've used some friendly advice himself for *Ishtar*). Actor Tony Goldwyn, son of legendary Hollywood bigwig Samuel, was encouraged by Hoffman to get behind the camera—the result is *A Walk on the Moon*, the story of star-crossed lovers who meet at a Jewish bungalow in the Catskills back in 1969. Oy vey!



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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and Canadian NHL teams. So call ahead. Letters, artwork and submissions are always welcome by fax, mail, e-mail or (sounds!) hand delivery. We at Vue Weekly just found out that, in certain circles, Rod Stewart is a gay icon. Sorta gives a whole new meaning to some of his album titles—*When We Were the New Boys*, *Foot Loose and Fancy Free*, *Doh La La* and, especially, *Long Player*—don't it? Not to mention *MTV Unplugged...* and *Seated...*

## medium rare

By DAVID GOBEIL TAYLOR  
and STEVEN SANDOR

### Media massacres Columbine coverage

On April 20, 1999, Dylan Klebold, 17 and Eric Harris, 18, used pipe bombs and guns to kill 12 fellow students and a teacher at Columbine High in Littleton, Colorado, wounding 23 others then killing themselves.

That, of course, is the bare-bones account of the massacre. What it represents is an incredible, incomprehensible tragedy, one at which the human mind balks when asked to assimilate it. We're human; we need to know not just the whos, whats, wheres and whens—we need the whys.

And, inevitably, the human media balks when asked to provide the reasons. Nobody, not even Lloyd Robertson, can explain the inexplicable—the rationale, however irrational, for this tragedy.

Momentous occasions in human history like this provoke an inescapable reaction by the media: the sheer weight and gravity of the event must be responded to with as much coverage as possible. Readers and viewers want to understand, so the more they read and see, the better their chances, supposedly. And if other papers or other stations are giving more coverage, people will instinctively turn to them instead.

The problem is: with such a breadth of coverage, the media must find things to say—new things every day or, in the case of television, every hour.

Assumptions are made out of poor judgment; obviously untrue leads are followed; unverified items are reported as fact in the characteristic greed for a scoop, and fear of being scooped.

The media was part of this story from the get-go—a bad omen. During the crisis, a student trapped in the school called local television stations. KMGH-TV reported live that one student was in the choir loft—an inexcusably irresponsible move, for the gunmen could have been listening. KUSA-TV at first advised listeners inside the school to call the station (instead of 911), then retracted that advice.

National American news programs were not exempt from the feeding frenzy: NBC's *Dateline* criticized Denver TV stations for providing live coverage of the events, including a blood-soaked youth dropping from a second-storey window. Yet, hypocritically, NBC made damn sure *Dateline* got exclusive interviews with the SWAT team that handled the incident, as well as the brother of one of the victims.

Once it was revealed that Harris and Klebold were members of an unpopular clique called "The Trenchcoat Mafia," the media immediately drew a hasty link to Goth culture. "Black trench coats are a consistent theme in the Gothic subculture that has attracted many teenagers to the poetry, music and costumes of a scene that ranges from benign fantasy to violent reality," wrote *The Washington Post*, one of many reports vilifying Goths.

In fact, there was nothing to link the gunmen to Goths besides their apparel. "Picking out Goths as villains in this case is asinine as the immediate jump to blame Arabic people in the Oklahoma City bombing," wrote Ron Garcia-Vidal of *www.NYCgoth.com*. "Didn't we learn our lesson then?"

*The New York Times* wrote that Klebold and Harris were inspired by Marilyn Manson lyrics. This is hardly the first time music lyrics have been blamed for a crime, but in this case it's blatantly

wrong. *The Times* printed an unsubstantiated rumour; in later interviews, acquaintances of the gunmen unanimously claim they listened to German industrial bands like KMFDM—immediately provoking speculative reports that they were Hitler admirers.

This conjecture prompted Sascha Konietzko of KMFDM to issue the following statement: "KMFDM are an art form, not a political party. From the beginning, our music has been a statement against war, oppression, fascism, and violence against others. While some of the former band members are German, as reported in the media, none of us condone any Nazi beliefs whatsoever."

The media turned to that oft-cited phrase, "the American culture of violence," and reports that Klebold and Harris liked violent video games, movies and television shows ensued. Reaction to these reports ranged from vehement denials by fans to swift backpedaling by industry. Marilyn Manson's Denver concert was cancelled, video retailers pulled copies of *The Basketball Diaries* (which features Leonardo DiCaprio in a long black trenchcoat shooting a teacher and high-school students) to the cancellation of episodes of *Buffy the Vampire Slayer* and *Promised Land* dealing with campus violence.

In one case, the reportage of rumour approached the farcical. Reuters alleged that Klebold and Harris "wanted to kill 500 students, destroy the school and steal a plane and crash it in New York City." Don't they have a fact-checker? Steal a plane and fly it into New York City? How would Klebold and Harris have achieved this goal? Did they even have the know-how to get a plane off the ground? Sure, they managed to fill the school with homemade explosives, but they weren't supermen.

Reports that Harris had a website that was shut down by the FBI turned attention to the World Wide Web. A nameless concerned citizen registered the domain names *www.trenchcoat-mafia.com* and *www.thetrenchcoat-*

mafia.com "to beat anyone who would want to use them for profit or immoral reasons," according to the website, continuing: "And if you are wondering why we are using the domains instead of 'parking' them? Well I would like to ask why are you looking at this domain?" Point taken.

And in a bizarre yet oddly touching twist, the operator of an adult website with the unfortunate URL *www.trenchcoat.com* removed his site because he was flooded with traffic and hate mail. In its place are links to anti-violence groups and resources to protect children from accessing web pornography.

So many stories have occupied the media—mostly having very little to do with the actual event or the hopelessly inscrutable reasons for it. We ourselves belong to the media; we recognize our inability to fulfill the function the public wants: an explanation.

We'll leave that to someone who is so qualified—here is an excerpt from the website of one of Columbine High School's students, who knew Klebold and Harris and the victims:

"These two gunmen weren't silly kids influenced by games and TV. They were trained and had planned out the entire day. [They] were treated [badly by others]; this is their only 'motive' for doing what they did... They were two outcast kids who were constantly made fun of, and they finally snapped. What they were thinking before they performed this horror will never be conceivable to anyone. It had nothing to do with Doom or Quake, TV or movies—it is all pain inside their heads that they couldn't deal with. Some blame parents, other students, the NRA, or whatever. No! They weren't man enough to deal with their misfortunes, so they took the easy way out."

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By DAVID GOBEIL TAYLOR

### Go to Hell!

The Y2K bug is a technological problem, so of course the vast majority of information about it is available through technological means: the World Wide Web. Simply typing in "Y2K" on the Altavista search engine yields 4,190,221 occurrences—ranging, of course, from sites devoted to the problem to web pages that make passing mention of it.

I do much of the research for this column at Y2K guru Peter de Jager's site, *The Year 2000 Information Center* at *www.year2000.com*, chiefly because it contains a vast array of links to newspaper articles around the world dealing with the millennium bug. ZDNet's ZDY2K site at *www.zdnet.com* and the Westergaard Year 2000 site at *y2ktimebomb.com* are also among the best information clearinghouses, and if I'm every in the mood for some apocalyptic prognostications, there's always *www.garynorth.com*.

But like all human events, there's a whole spectrum of opinions and approaches to the Y2K phenomenon—from doomsaying to truth-seeking to profit-seeking to, of course, humour. That's where

Millennium Countdown  
continues on page 7



# Vue news



Your urban alternative guide to the week's really important events

## P U G S

Just say "Huh?"

EDMONTON—Pot smokers have found an unlikely ally in the Canadian Association of Chiefs of Police. Last week, the association expressed its support of the idea to decriminalize possession of small amounts of marijuana, leaving police more time and energy to go after big-league drug dealers.

Of the 69,000 drug charges filed in Canada in 1995, roughly half involved simple possession. If these charges were considered summary offences (like traffic violations) instead of criminal offences, they could be dealt with through tickets and fines, allowing police to allocate their resources more effectively, said Lindsay.

Those opposed to the decriminalization of marijuana often express the fear that any softening of the law's stance on drug possession would be tantamount to a tacit approval of drug use, leading society down a slippery slope that might end in decriminalization of harder drugs such as cocaine and marijuana.

Lindsay assured the press that wouldn't happen, but the words he chose cast into doubt his expertise in the area of drugs: "These narcotics [cocaine and heroin] are highly hallucinogenic and are much more dangerous," he told reporters.

There's little doubt that cocaine and heroin are more dangerous than marijuana—however, they aren't hallucinogenic. Cocaine is a central nervous system stimulant and heroin is an analgesic. They affect the brain by mimicking and/or enhancing the activity of endorphins, chemicals the brain produces on its own. Unlike psychotropic drugs like LSD, they don't alter perception.

Popular wisdom among drug users is that if you hallucinate on cocaine or heroin, you've actually been sold PCP or some other psychoactive drug. Perhaps Lindsay said some words with his dealer. (Dan Rubinstein)

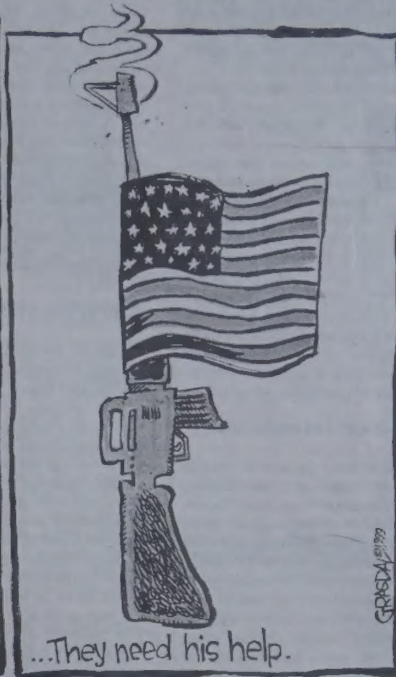
## Religion

Bishop to Queen's one

EDMONTON—A controversial bishop who has ordained openly gay priests in the U.S. Episcopal Church will be speaking in Edmonton next week.

John Sprong, the Newark, N.J. bishop in the American equivalent of the Anglican Church of Canada, has long been at the forefront of the debate over the place of gays and lesbians in church and society. He is the author of several provocative and unambiguously titled books, such as *Rescuing the Bible from Fundamentalism* and *Why Christianity Must Change Or Die*.

Sprong's lecture, titled "Breaking Destructive Stereotypes," is sponsored by the Diversity Conference of Alberta Society. It will take place at Knox-Metropolitan United Church, 8307-109 St., on May 3 at 8 p.m.



sored by the Diversity Conference of Alberta Society. It will take place at Knox-Metropolitan United Church, 8307-109 St., on May 3 at 8 p.m.

"He's a bit of a renegade in the Episcopal Church," says Knox-Metropolitan minister and society member Clark Saunders. "He presents a very relevant challenge to their way of thinking."

In 1998, the United Church of Canada, the country's largest Protestant denomination, said anyone could be a member of their church regardless of sexual orientation. They also said all members could be considered for ministry. In the U.S. Episcopal church, however, it's up to individual bishops to decide who may be ordained. Bishop Sprong created a controversy by ordaining an openly gay man with a partner. (Dan Rubinstein)

## Labour

Teachers essential—too bad for them

EDMONTON—Last week, the Alberta government delayed a potential public school teachers' strike in Calgary until at least mid-June by invoking a rarely used section of the Labour Code.

Now they're going in for the kill.

At a Conservative party policy conference in Edmonton over the weekend, premier Ralph Klein said his caucus will debate the possibility of eliminating teachers' right to strike altogether.

The issue is now on the agenda, he said, because many people feel teachers are essential workers, like police and firefighters.

But David Flower, coordinator of communications for the Alberta Teachers' Association, disagrees.

"I'm not sure teachers fall into that category," he told *Vue Weekly*.

"In my way of thinking, this is very much a right-wing answer to a problem. I find that very disconcerting. It's not like we're a heavily unionized province with all kinds of labour problems."

Flower thinks the most important education issue in the province is obviously the lack of adequate funding, not the right to strike, which Alberta looked at and decided not to touch five years ago.

"It makes teachers angry," he said about the government's announcement. "I don't think [Klein] wants a smokescreen like that." (Dan Rubinstein)

## technology

AB A-OK 4 Y2K

ALBERTA—Have no fear: social assistance cheques, education funding and all other provincial government services won't crash in the wake of Y2K.

The provincial government has just released a report that says that all Province of Alberta departments are on track to be Y2K-compliant by Dec. 31. So far, 84 per cent of the province's systems are ready for the year 2000.

The government has identified 161 departments as "mission critical"—that is, if any of those system crash on New Year's Day, a major disruption to the province's everyday business (from payment systems to student records to environmental monitoring) would occur.

"We have had plans in place since 1996 to address the Year 2000 issue," said Stan Woloshyn, Alberta's Minister of Public Works, Supply and Services. "This interim report shows those plans are working and that Albertans can be assured the provincial government is doing everything it can to make sure it continues to operate as normal in the Year 2000."

the Year 2000."

But even though the province is confident the systems are safe, Alberta Chief Information Officer George Samoil admitted that he can't put a 100 per cent guarantee on the Y2K-readiness of the province's computer systems.

"This is a problem we have never faced before and there are no guarantees how computers or systems with embedded microchips will behave once January 1 arrives," said Samoil. "But I am confident that all departments are taking appropriate care and action in addressing this issue."

A full copy of the province's Y2K report can be found at [www.y2kalberta.org](http://www.y2kalberta.org). (Steven Sandor)

Virus amidst Asian flu

ASIA—The Chernobyl virus that struck computers around the world last Monday didn't generate as much news coverage as last month's Melissa virus—probably because it was mostly confined to Asia and the Middle East, largely sparing North America.

The virus was timed to strike on Monday, April 26, the 13th anniversary of the Chernobyl nuclear power plant disaster. It was first discovered last June in Taiwan, but since then more versions of the virus have been spread, and Asian countries have been too busy dealing with economic problems to ensure their computers were virus-free. Also, the virus spread more slowly than the e-mail-borne Melissa, so didn't generate the same sense of urgency.

Reports vary, but the virus is reported to have crippled between 250,000 and 600,000 computers running Microsoft Windows software, the majority of which were in South Korea and Turkey. (David Gobell Taylor)

## VUE POINT

By LESLEY PRIMEAU

Cleansing Canada?

LET'S TALK ABOUT ethnic cleansing. Let's talk about human-rights abuse. Let's talk about government complicity in the systematic annihilation of rights guaranteed under the constitution and law of a sovereign nation. Let's talk about the media turning a blind eye to atrocities. Let's talk about thousands of people forced from their homeland. Let's talk about a labour market manipulated to favour one group over another. Let's talk about preferential schooling, extreme taxation and a depressed housing market.

That's right: let's talk about Quebec.

I bet you thought I was talking about some poor Third World nation where peasants sleep under cardboard shelters in parks and scrounge for food, while dictators rule—places the UN condemns for human-rights violations and NATO bombs because bad guys are violating the rights of the powerless. No, I'm talking about Quebec, La Belle Province, the home of an incredibly diverse culture and fabulous food. But that all might be changing.

I freely admit that my experience is limited when it comes to Montreal. My grandparents lived there for years, and left when all the bullshit began—as they put it, "We are Canadians first and foremost." I always wondered why they didn't stay and fight, but this past weekend, during a trip to Montreal, I found the answer—and it should paralyze us all with fear. If this can happen in Quebec, it could happen in Alberta.

A woman named Carol has lived in Quebec all her life, just like her parents. She and her husband run a thriving company that employs hundreds of people. However, she is not considered a Quebecer because she's Jewish and speaks English. Now Carol is contemplating leaving her home—not for somewhere else in Canada, but for the United States. Why? Because, she says, she feels her country has abandoned her. Betrayed her. She has always been a Canadian, but when her rights were violated, where was Canada to protect her?

After meeting Carol, I stopped and rethought the Quebec issue for the very first time. We have allowed a group of madmen to jeopardize the rights and freedoms of Canadians while they pursue their private agendas. How can the Canadian government continue to bomb Kosovo under the guise of saving a democracy from a madman when it does nothing to protect its own citizens from a bunch of bullies taking away Canadians' birthrights? Imagine living in Canada, but not speaking your own language, not finding an English sign, not being able to attend the school of your choice, not getting a job because of your last name—and imagine these policies aided and abetted by the federal government!

Where is Jean Chrétien when his country needs him? Where is Preston Manning? Where is Jean Charest? Pierre Trudeau? Brian Mulroney? Are they off fiddling as Canada burns?

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.



# Freedom's Just Another Word: takes the road well-traveled

Debut novel flubs foolproof road-trip genre

By DAN RUBINSTEIN

Let me start by saying how eager I was to like this book. I'll own up to my stubborn literary prejudices. Stories about the tragically passionate romances of England's 19th-century aristocracy: bad. Stories about road trips, regardless of when, where and why they occur: good. I loved Jack Kerouac's *On the Road* long before reading it. I bored friends by raving about Tim Cahill's *Road Fever* upon simply hearing the concept.

Reading over the press release for *Freedom's Just Another Word*, the debut novel by Vancouver renaissance woman Dakota Hamilton, I was more than intrigued. It sounded like my kind of story: female convicts, biker gangs, native spiritualism, a jail break and a road trip all tied together in one fast and loose narrative. Hot damn! I was ready to be consumed by the story, to grin from cheek to cheek while fingering through the pages, finishing the book in a couple of short sittings and thinking blissfully of the characters during my daily daydreaming sessions, all the while recommending it to friends and enemies alike. I was forgetting one crucial rule, unfortunately: you can't judge a book by its cover

sheet.

*Freedom's Just Another Word* is the story of Maggie Hoffer, who's doing time in a maximum-security joint for the murder of her biker husband, Mongrel. On the first page (and a bold opening it is) we learn through sparse first-person narration that Maggie didn't kill Mongrel. He walks into the kitchen where she's baking brownies, points a gun at her head, says his life's a total fuck-up, and when she offers him a brownie and suggests things aren't so bad, he turns the gun on himself. Only instead of calling an ambulance, Maggie starts scrubbing the blood

out of Mongrel's shirt. Seems she doesn't like stains. That's how the police find her, and two pages later she's looking at 25 years with no chance of parole for a decade.

## What kind of mule am I?

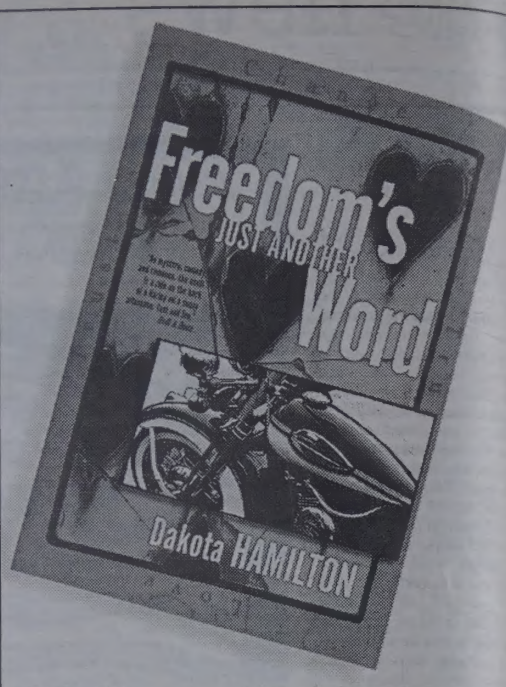
So far, so good. We've even learned a new recipe—Bet-You-Can't-Say-No Chocolate Pecan Hash Brownies, the first of many culinary treats sprinkled throughout the story. But then we meet Maggie's cellmate and prison pals: a stereotypical large, not-so-bright yet kind African-American woman named Big Dee, the pretty bisexual Darlene going with the butch lesbian Sam, the tough and wise native Stella and eventually a tiny, cunning, broken-English-speaking drug mule named, of course, Chan.

Over the course of her life,

Hamilton has accomplished more than most of us even contemplate. Raised in a wild northern oil and farming community, she did a year of secretarial school in Edmonton, escaped to the University of British Columbia where she dropped out of the arts program, took off for Spain but ended up in Paris and studied at the Sorbonne for two years. Upon returning to Canada, she picked up a French degree at UBC, briefly worked as a cocktail waitress and then took a job teaching art and French at Columbia College. Twenty years later, she's still there, using her day job to pay for the expenses her traveling, kayaking, painting, cement work, photography and love for Harley Davidsons all incur.

## Murray me a little

For the last three years, while writing short stories and articles, Hamilton has also been a volunteer at a 12-step program for inmates at a maximum security prison—so she doubtlessly knows what she's writing about. But the style she's chosen for *Freedom*, a cyclical series of short, repetitive episodes (Maggie's flashbacks of Mongrel's death and their life together, tedious dialogue between Maggie and her friends, Tarot card prophecies and recipes) works about as well as that lame Bill Murray flick *Groundhog Day*. The incidents all blend together; one's mind begins to wander. Maybe it's an illusion caused by having them repeated so often, but clichéd images run amok in this book. I had the powerful sense I had read this story or seen the



movie before.

Eventually, Maggie and her posse escape and head down the road. As they roam the continent with no clear direction or goal, the puzzle that is Maggie's past is slowly pieced together, her confining relationship with Mongrel juxtaposed with the freedom of their flight from the authorities. Being on

the run enables Maggie to finally figure out who she really is. That's the great thing about the road-trip genre: on one level, the stories are all journeys towards self-discovery. But unless they're unique and subtle enough (cue Tom Cochrane's *Life Is a Highway*) most of their potential power and wonder disappears down a side road.

# TOM WAITS

# MULE VARIATIONS

FEATURING A CAST OF  
CHAIN MONKEYS  
ROOSTERS  
BIRDS IN THE CHIMNEY  
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# SPORTS

## notes

BY DAVID DICENZO

### Eight is enough

Eight straight games, and two Canadian hopefuls are gone from the National Hockey League playoffs. I'll leave the Oilers' exit to the capable hands of Mr. Turner and Mr. Sanchez on page 10, but I'm still a little shocked that a team as solid as the Ottawa Senators failed to even take a nibble out of the Buffalo Sabres. Granted, the western New Yorkers have God playing in net, but a sweep? Where's the balls that earned the Sens over 100 points during the regular season?

In some ways, the performances—wait, I'll rephrase that—the results of the playoffs for the Canadian contingent are extremely telling. You have the small-market Oilers and Senators vacating the premises early, while the lone juggernaut north of the 49th, the Toronto Maple Leafs (ah, my sav-  
idlers), are embroiled in a battle with the Philadelphia Flyers in their first-round matchup (Leafs had two games to one as of press time). There's an unfortunate irony at work here, because the two teams that have their players shining up golf clubs may not even exist in the NHL a few years from now. "Small market" has become a four-letter word in the sports world, and Edmonton and Ottawa

are both bracing themselves for the inevitable struggle to stay afloat. Toronto, on the other hand, is the one city in this entire country that has the stability—and the dollars—to remain a player in professional athletics. That's part of the reason they're still competing for the Cup, in addition to being a damn good hockey team.

So what do you do as a fan? Where does this turmoil leave us? Can teams continue to ask the Canadian government for assistance? Does the NHL have some bright ideas up its sleeve to save hockey in this country? Personally, I think Gary Bettman would laugh his ass off for the rest of his life if Canada were left with only one team, no matter how much he agrees that the game is part of the very fabric of our nation. He'd rather have a team in Little Rock, Arkansas than Calgary or Vancouver.

So all you fans that call the Habs your heroes or the Flames your friends, root for the Leafs to win the whole shebang. Canada needs it. I'll be doing the same for my country—but also because I love those guys.

When you're named after Davey Keon, you really have no choice.

### If the term doesn't fit, you must acquit

I don't claim to know what happened on the ice between Sandy McCarthy and Tie Domi the other night in the Leafs/Flyers playoff matchup. McCarthy says one thing—that Domi used the term "nigger" to his face—while Tie says another—that he flat out didn't. Who do you believe? I'm not taking either side here because apparently

no one else was in earshot of the two players and it remains one man's word versus another's.

The incident does, however, raise the issue of racial slurs in sports. This phenomenon seems to be predominantly a hockey thing, and that, unlike the Domi/McCarthy affair, is simple to explain: while virtually every major sport (baseball, football, basketball) has a large number of athletes of colour, hockey remains as white as a fresh layer of snow. There's been a small influx of African-Americans to the NHL, which in my opinion shouldn't even be an issue. I'm not inventing any shocking theories when I observe that a pretty large number of hockey players come from fairly sheltered upbringings in small towns. Dare I use the term "redneck"? Hell, I dare.

The bottom line is that hockey players are considered some of the more level-headed athletes in sports today, thanks to their small-town upbringing. Obviously, this isn't the case for every player, but it's safe to say hockey players usually don't develop that trash-talking big-city mentality when there's a rink in every town in the continent. So players need to be responsible and recognize that the face of the game is changing. There's code in the NHL, and part of it should be to never beak about a guy's colour, plain and simple. Forget league memos and race-relation seminars—the down-to-earth guys of the NHL should show some class and shut the hell up.

As far as Domi and McCarthy go, no one else, players or officials, heard the Leaf bruiser utter the word. Apparently, it took place right in front of the benches. Genuine accusation or bullshit hype? You figure it out.

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### Millennium Countdown

Continued from page 4

Millennium Hell at [www.millenniumhell.com](http://www.millenniumhell.com) comes in.

This well-designed, weekly-updated website (they're up to issue number 13) with snazzy, kitsch graphics is a site for sore eyes, as it were. I've taken to visiting it every week, if for nothing else to have a brief respite from the utterly grim solemnity of most of what I read about Y2K.

Millennium Hell—excuse me, Millennium Hell™; the site includes an extensive list of trademarked names containing the word "millennium"—is an irreverent, biting sarcastic, thoroughly amusing site devoted to, as they put it, "sneering at 2000 years of human achievement." It includes news stories (which, according to my spot-checks, all seem to be true), reprinted prophecies from various sources, Letterman-esque best and worst of the millennium list and a gift shop (of course) among its features.

This week's stories include the tongue-in-cheek "Rapture Ready? Apocalyptic Etiquette for Meeting Jesus Christ" (containing such sage advice as "Avoid nicknames like 'Holy Joe' or 'J.C.' and 'Don't try too hard to impress the Savior with how 'manly' your grip is—squeezing Christ's palms could irritate his crucifixion wounds.") and "More terrifying than Millennium Bug: President Quayle!", about the former U.S. vice president throwing his hat into the Republican nomination wing.

Some of their stories have to do with the outlandish ideas people have to celebrate the new millennium—many of which seem to

involve bells (perhaps they just take the expression "ringing in the new year" too literally).

For instance, Philadelphia architect Alan Johnson is trying to convince his city council to approve his design of a \$1-million, 60-metre-tall inflatable replica of the Liberty Bell—so massive that 5,000 people (or, Millennium Hell claims, 875,000 Furbies) could fit inside it.

Not to be outdone, Newport, Kentucky heavy-equipment executive Wayne Carlisle is spending almost \$20 million of his own money to have the world's largest swinging bell, 12 feet high and 12 feet wide, cast out of bronze in France (They make the best bells there, according to Victor Hugo—hey, that's my joke, not Millennium Hell's, so don't blame them if you didn't laugh.) and transported to the small American town. They'll need a big boat: the bell will weigh 73,000 pounds. The clapper adds another 5,000 pounds.

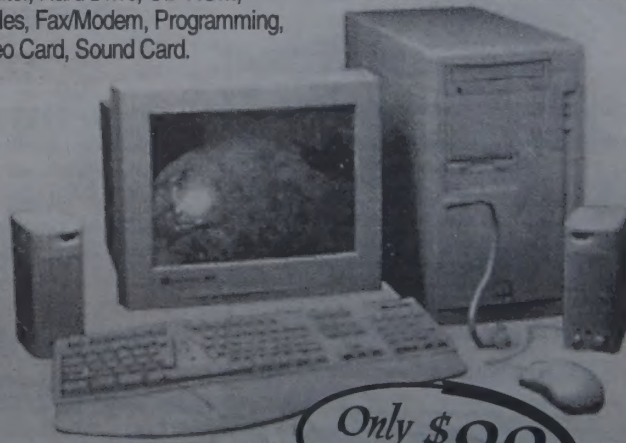
The problem is: there's nowhere to hang it from. Carlisle can't afford the \$96 million it would take to build a 1,000-foot-high tower to hang it from, and other funders haven't exactly been beating down his door. Carlisle may end up building his own, modest 72-foot-tall steel and glass bell pavilion to house the bell, but it probably won't be ready in time.

And then there's the even stranger story of Sortland, Norway, which will commemorate the millennium by painting the town entirely blue. You can read about it at Millennium Hell—tell 'em I sent you. They're informative and entertaining—in other words, everything to which I aspire.

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# Memetics explores the spread of virulent ideas

Cultural viruses from "Woo-hoo!" to Kilroy

By DAVE WATSON

This could easily turn into an ode to Homer Simpson, the cartoon TV character whose mood changes at the drop of a stimulus, the sensation junkie capable of reveling in the sensory feedback of each instant—even to the point of being able to momentarily savour the jaggedness of a sharp metal object he is swallowing. However,

## high tech

I'm saving that analysis for my master's thesis. Still, as someone who's watched the Simpson family from its first appearance on *The Tracey Ullman Show*, I'm surprised at how saying "Woo-hoo!" upon achieving some small victory has become such a universal expression. I fully expect to hear my mom do it someday, and she won't even know it's from *The Simpsons*. She'll have caught it from other people. It's a mental virus.

Architects use the term "the built environment" when referring to the human-created portion of our physical surroundings. In a similar sense, there is a cultural

environment our minds swim around in. Also floating in that soup of ideas are mental viruses, chunks of information that drift around, transmitted via personal contact and communication media. As William S. Burroughs once said, "Language is a virus." But it's not the only one, Bill.

How about the way names run in groups throughout a generation? For my entire public-school career, I was rarely in a classroom where, when the teacher yelled "David!", two or three students wouldn't snap their heads around, thinking they were in trouble. [The story of my life, too... of course, I was usually the one in trouble. —Ed.] Of

course, I was also rarely in a classroom where anyone other than me needed to bother turning around, but I digress.

**With me, it's "Love Grows (Where My Rosemary Goes)"**

How about music? Ever been infected by a song? Sometimes that's nice. Other times, it's not so great, and it can even be hellish. "Tie a Yellow Ribbon," "It's a Small World," and just about every song by the Police except "Synchronicity II" can make you want to sharpen a stick, jab it through your temple and scratch until that terrible itch goes away forever. I myself am prone to very painful bouts of "Jessie's Girl." Because that song's chorus and title use the same words, sometimes just reading the title brings on a relapse, which is why I'm listening to Deep Purple's *Made in Japan* very loudly as I write this.

Then there's the plethora of chain e-mails that promise to help you make money fast, those urban legends of meeting ghostly hitchhikers or flashing your headlights at a car full of gang members, the way that a catchphrase can sweep across North America and then die off faster than you can say "What you talkin' 'bout, Willis?"

Other media-based viruses work well as pranks of opportunity. For example, say you're skipping through the TV channels when you come upon a gory operation on some educational channel. You suffer a brief visceral reaction. Immediately, you phone a good friend. "Check out Channel 34." "Sure. Why? Bleahh! You bastard." That's one of my favourite jokes. It works because it's wrapped within the implied promise of something good to watch, something good enough to be worth a phone call. It works on

**High Tech**

continues on page 11

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# A Mexican haven surrounded by thorns

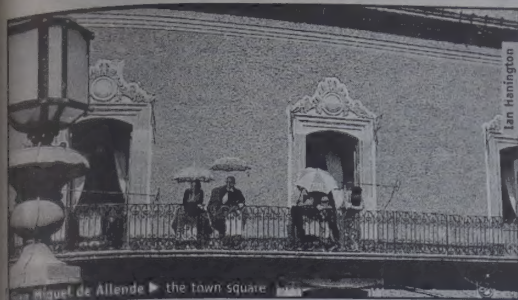


photo. From the top of the hill, by the graffiti-covered cross, a panoramic view of the surrounding countryside, with its farms, massive reservoir and the picturesque colonial city of San Miguel de Allende, spreads out around us.

**MEXICO**—The hill outside San Miguel de Allende that a Mexican friend, Rocio Fuentes, has asked me to climb with her looks beautiful from a distance: flowers, shrubs and cacti lead up to a crown of rocky bluffs where a large

## travel

Christian cross marks the peak. The beauty doesn't diminish as we begin our walk, but I soon realize that behind this façade of natural splendour is a very harsh environment indeed. It seems that every bit of flora has thorns, pricks, spines, burrs or something that stings when you touch it. Add to that the sparkling spiderwebs crossing the path, each with a thumb-sized black widow dangling from it. I know as well that the area is home to scorpions and coral snakes.

"See that cactus?" Rocio says in Spanish, pointing to a spreading mass of flat, paddlelike branches that rises about three metres. "It's called the *tuna*, and the fruit is very good. The fruit on that one is perfect. You can tell by its reddish colour." Because the fruit is on the upper reaches of the cactus and I am taller than her, she asks me to pick some. I reach up and grab one of the smooth-looking orbs. "Be careful," she says, laughing.

I drop the fruit and look at my hand. It has become a pincushion of hundreds of tiny fibres. "How the hell am I going to get these out of my skin?"

"Run your fingers through your hair," Rocio says. I follow her instructions and, amazingly, it works. "It's a trick my grandmother taught me," she says as she whittles a twig to a point with a penknife, stabs it into the soft crown of another fruit, pulls it from the cactus, deftly makes two slices and peels away the dangerous outer layer to reveal a soft red centre filled with hard black seeds. The fruit is juicy and sweet, and, according to Rocio, the seeds are good for digestion.

## A prickly pair

When we finally make it out of the greenery and up to the bluffs, burrs and thorns covering our clothing and skin, Rocio stops to pose for a

cobbled streets.

The Jardín is fronted on the south side by the *parroquia*, one of the strangest and most interesting pieces of architecture I've ever seen. The large, pink cathedral was built mostly in the late 17th century, but its strange, towering Dr. Seuss-like pinnacles were designed in 1888 by Zeferino Gutiérrez, a Native Indian who had only seen pictures of Gothic architecture and who apparently gave building instructions by marking the plans in dirt with a stick.

The *parroquia* is just one of many buildings that, along with the hillside surroundings, the hospitable climate, the two major art schools (the Escuela de Bellas Artes and the Instituto Allende) and the many language schools, have helped cause the influx of artists and art lovers from all over Mexico and the rest of the world. A large number of Americans and Canadians have also chosen to retire here. The city even boasts several hot springs and health spas nearby.

The arrivals have made this city of about 80,000 citizens one of the more prosperous places in Mexico, especially for store, restaurant and gallery owners. People such as Antonio, a young Mexican artist I met, are also making a living, not just by selling their works but by teaching courses at one of the art schools. The city is full of fine restaurants and galleries; there's also an outdoor artisans' market that stretches for several blocks. Although poverty exists here as it does in all of Mexico, it isn't quite as evident a problem. One reason for this may be that the more prosperous residents, including the foreigners, hold house, garden and gallery tours as well as other events to raise money for the less fortunate. Another reason may be that the city's high cost of living has forced many working people to live elsewhere.

## Guarded praise for San Miguel

Some of those who have managed to remain share the experience and sentiments of a security guard I spoke to at the railway station. He has lived in San Miguel all his life and has raised a family on a salary no higher than that of a security guard in any other part of the country. But the city's prosperity has meant a corresponding increase in prices for essentials such as food and shelter. Like many other working-class citizens, this man has seen his standard of living diminish as the city's wealth has increased. Still, like everyone I met in San Miguel, he was friendly and hospitable, and he showed a sense of pride in the city's historical importance and its cultural vibrancy.

That pride is evident as well in San Miguel's many colourful and

often noisy festivals. All the major historical and religious holidays are celebrated in a big way here, along with some American holidays, and each of the numerous churches holds its own festivals. My first night in San Miguel, I was awakened at 6:30 a.m. to the sound of explosions. In my half-asleep state, I had the frightened thought that the rebels had come down from the hills to

attack Mexico's most bourgeois city. But no, the hotel's staff later told me it was just the nearby church celebrating its saint's day, and the celebration, for some reason, had to begin before 7 a.m. "You're lucky," Antonio later told me. "Some of them start at 5 a.m."

It's just one more thing that people either love or hate about San Miguel de Allende.

There are some things you don't want to bring back.



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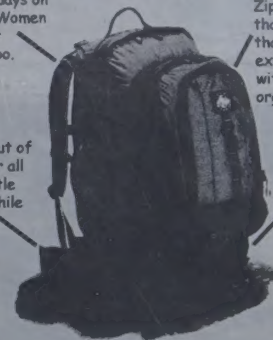
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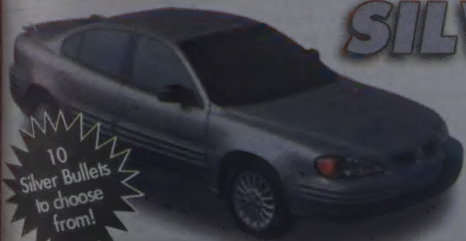


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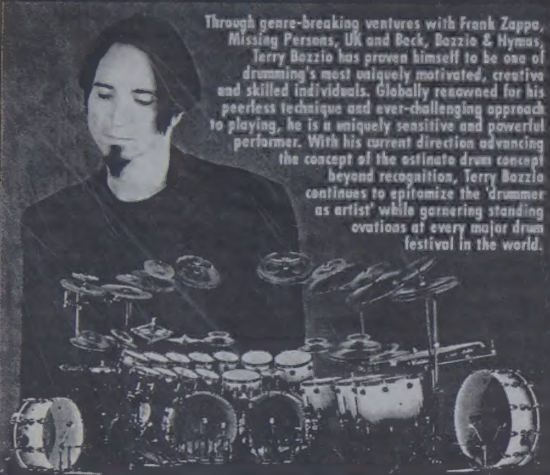
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## 3 Dollar Bill

By RICHARD BURNETT

### Grin and bare it

I've been reading a lot about barebacking—penetrative anal sex without a condom—recently. First, there was the hot, naked stud riding a black stallion on the cover of *Poz*, the magazine of 'Health, Hope & HIV', pushing 'boys who bareback take you on a ride inside.' And, this month, there was *The Advocate* with 'Are We Turning Our Backs on Reality?'

I've even been on the well, receiving end of barebacking exactly three times during my entire life, and I continue to fantasize about it—but please don't judge me too harshly. I can explain. Really, I can.

Basically, I wanted to know how it felt. After all, isn't it every

gay man's divine right? But each time, the next morning I woke up in a state of panic (not to mention hung over). And I felt very guilty, because I know barebacking is a calculated risk no one can afford—to fetishize it undermines 20 years of safer-sex education.

Which is why I'm angry at some gay activists and journalists who portray barebacking as the most exciting roller coaster you'll ever ride, and nothing to get worried about in an age when medical science promises that HIV will soon be nothing more than just another manageable chronic disease with a one-shot cure just around the corner.

Well, have I got news for you. The only shot barebackers are going to get is a metaphorical bullet to the head from their game of Russian roulette. The HIV/AIDS pandemic, it bears repeating, isn't going away. What started out as two viral groups and simultaneous epidemics—HIV-1 and HIV-2—has metamorphosed into so many mutant strains that experts now concede that the current treatment, a drug cocktail of AZT, 3TC

and protease inhibitors, is nothing more than a stopgap measure.

Worse, as the median age of infection of gay men in Canada has dropped to 23, World Health Organization officials say multi-drug-resistant tuberculosis and HIV rein force each other. Therefore, the spread of HIV/AIDS cannot be stopped without first eliminating the TB bacillus, a germ carried by a third of the world's population.

Still, those stats don't seem to faze those who dare believe the AIDS crisis is over. It isn't over—the crisis has merely changed. HIV remains the most insidious virus on the planet.

"The incidence of AIDS among gay men [in the USA] declined 18 per cent from 1996 to 1997, and deaths declined 49 per cent," journalist Eric Rofes recently wrote in Seattle's alternative weekly *The Stranger*, berating the AIDS establishment (which he and many like-minded writers have begun to call AIDS Inc.) for their ongoing stupidity and crisis-management.

## 3 Dollar Bill

continues on page 11

## IN THE BOX

By STEVEN SANDOR  
and JOHN TURNER

This week, *Vue* press-box fixtures John and Steven express their belief that the CBC has a real merchandising opportunity with that six-period game-four classic duel between the Stars and Oilers. How about a new hair gel available through Mothercorp? Steve Armitage's Overtime Hold!

### Topic: Applaud the character, not the result

Steve: Sure, this season may have been a disappointing one for Oilers fans, but the team's play during the playoffs was phenomenal. How can I say that after getting swept in four games, you ask? Put it this way: I have never seen a series sweep—in any sport—as hotly contested as this one. Every game was decided by one goal, and game four—the longest game in Oilers history—reminded me why I love hockey. The Oilers pushed the Stars to the limit even though top centres Josef Beranek and Doug Weight, along with top defender Roman Hamrlik, were out with injuries. Sure, Dallas won on a fluke bounce off Joe Nieuwendyk's skate, but this game showed us all why the NHL should never adopt the shootout. It was a spectacular display of hockey: those 57 minutes and 34 seconds of edge-of-your-seat overtime hockey won't soon be forgotten. After the game, I went down to the Oilers' dressing room one last time—not so much as a reporter, but as a fan. I told Janne Niinimäa that I'd never seen a game like that in my life. His reply? "I never played in a game like that in my life." Even though the Oilers were down three games to none, a win in triple overtime could have changed the series—this almost double-length game would have fatigued the Stars (by far the oldest team in the league) a lot more than the Oil...

John: This game was a special one even before the opening faceoff took place. It began with a surprise visit by Wayne Gretzky, who

dropped the ceremonial faceoff to thunderous applause. And the crowd stayed in the game right up to the end as Edmonton twice took the lead and seemed as though they could stay in it for one more game. When overtime began, I never dreamed that I would be there until 1 a.m., but it was the kind of game you just couldn't take your eyes off of. My heart almost stopped on a number of occasions; only to be revived by one of many spectacular saves by Tommy Salo—who, by the way, set the team record for saves in a playoff game. And there were a number of mad scrambles around the Stars' net as well. As stressful as overtime is on a hockey fan, I certainly can't complain about the excitement I got Tuesday night—slush-Wednesday morning.

Steve: To be fair, the pivotal match in the series was game three, in which the Oilers lost 3-2—they weren't beaten by the Stars, but by the worse-than-bush-league work of referees Dan Marouelli and Dave Jackson. First, a puck rolled across the goal line by Pat Falloon is disallowed even though the red light went on. (What's the point of a goal judge, anyway? Why not get rid of the booth and replace it with a couple of primo top-price seats? Better for the revenue stream. But I digress.) Then, in the second period, Jackson made—editor, please leave the following in bold, italics and all caps—**THE MOST ATROCIOUS CALL I HAVE EVER SEEN AT ANY LEVEL OF HOCKEY.** [Ask and ye shall receive—mostly because I agree with you. —Ed.] Dallas goaltender Ed Belfour played the puck up the boards and wandered out of his net. Darryl Sydor panicked and shoved Falloon into Belfour, while Rem Murray shoveled what would have been a back-breaking goal into the Stars' net. But Jackson, for some incredible reason, called an interference penalty. Even though the Oilers led 2-0 in the third period, they must have felt they were fighting a losing battle—after all, they should have been up by four. They then ended up blowing the game in the final 11 minutes. It's just human nature that they panicked when Dallas scored their first goal. Wouldn't you, if you felt the whole world was against you? [As our production manager, Terry Cox, said to me Monday morning, "The fix was in." —Ed.] "I'm not faulting my players one iota," coach Ron Low said after the loss. Really, Low, that quote applies to the entire series.

John: The Oilers played extremely well in game three, considering they

were shorthanded the entire match—going five skaters to seven, if you count the two referees on Dallas's side. I'm not sure why Marouelli and Jackson just didn't have the Stars' logo sewn onto their stripes before the game. By game's end, it was obvious to everyone in the building whose side they were on. I mean, come on, this is a playoff game! The players are fighting for a piece of history here—for a chance to have their name permanently engraved onto the Stanley Cup.

To have a game so obviously decided by the officiating is an embarrassment to the league. During game four, we had a chance to witness something very special, something we'll never forget: we saw all the things that are right about hockey, the things that make it a great sport. During game three, we were witness to the things that are killing it. The fans had every right to be angry Sunday night, and I don't blame them for littering the ice. They paid to see two hockey teams battle it out, not to see two officials make asses of themselves.

Steve: Of course, instant replay was a factor, too—it robbed the Oilers of a third goal in game three. It is the worst rule in any professional sport; it creates long delays, ruins the flow of the game and robs a scoring-deficient league of goals. Here's the NHL's fax number: (212) 789-2020. Fax the league and call them to get rid of the rule—after all, the fans are the paying customers, so we should have some say in the league's business. While you're at it, make sure to point out the shoddy officiating in game three, too. Bush league bullshit like that threatens to kill the coolest game on Earth.

[How times flies. This marks the last instalment of *In the Box* for this 1998-99 season, because the Edmonton Oilers' season is over. The column will return in the fall, coinciding with the start of the 1999-2000 campaign. Don't worry, though—you'll still be able to read about your favourite sport and its local sports franchise in *Sue Weekly* over the spring and summer—associate editor David DiCenzo will be covering the rest of the Stanley Cup run, and there certainly will be no dearth of subjects concerning the Oilers that will need covering before next season. Thanks to John and Steven—see you in a few months. —Ed.]

## mayweek 1999

### Cabaret Night April 30

An evening of theatre and music about Labour, featuring material about the 1919 general strikes in Edmonton & Winnipeg.

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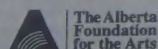
Celebrate May Day and join the march for Pay Equity

Presented by the May Week Organizing Committee of the Edmonton and District Labour Council.

For further information call 474-4747.

Website address:

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# Clothes make the band



Photo assistant: Shawna

Photo and story  
By FRANCIS TÉTRAULT

Image has played an important role in the music business ever since the rise of the video era. Image, as defined by videos, photos, posters and CD covers, plays a vital role in how a group is marketed, categorized and perceived in the public eye.

Record labels pay a lot of attention to a band's image, and this will certainly be the case when Madrazor heads to Vancouver next week for the New Music West '99 conference to showcase

their vocal talents.

Madrazor, one of four local groups picked to perform at NMW, consists of three talented women known as Katana (real name Cristina), Mars (Marcia) and Zoe (er, Zoe). Image is more important to this band than most; their stage performances involve constantly changing hair colour and wigs.

Madrazor's image is hard to pin down, since it is always shifting. Each of their shows takes on a different look and feel as their musical direction changes; in the past they have favoured space-age attire, an anemic look and rave

outfits. The distinctive look above is the work of local designers Andrea and Lisa from Dregs, and demonstrates how a drastic image change can alter a group's overall feel.

Today, music and fashion go hand-in-hand to such an extent that you can almost categorize a style of music just on the basis of the fashions a band wears. For Madrazor, keeping abreast of fashion developments is part of their savvy marketing strategy. That, as well as their considerable vocal talents, should make record labels take note of these three performers.

these life-and-death decisions on false assumptions and information that is either misleading or just plain wrong.

"When I was a boy about your age," says veteran HIV/AIDS activist Michael Hendricks, "we described the gay community as 'middle-class cocksuckers' and 'lower-class buggers.' This, of course, wasn't true. Now, since protected anal sex itself has become a marker for being gay, the message seems to be, 'If you're not getting fucked, then you're not gay.'"

I understand my fetish for barebacking. But I also want to be there when they announce the cure for HIV/AIDS. I so badly want to be there for what will surely be the biggest celebration the gay commu-

nity has ever seen—and I want everybody else to be there too.

Clearly, the medical establishment as well as the HIV/AIDS and gay communities need to introduce measures that examine and embrace the full breadth of gay life, as opposed to isolating individual sexual acts. And we must do it soon, because taxpayers aren't going to feed and house guys who refuse to have safe sex and then become too sick to work.

I still believe everyone has the right to have the kind of consensual sex they want, even if others don't like it. And, it's true, we all slip up from time to time—it's human. But no matter how you slice it, barebacking isn't radical or ultimately even gratifying—it's just plain fucking stupid.

## High Tech

— continued from page 8

so many levels—TV and telephone.

## Memes like old times

It was in the 1970s that I became aware that information viruses existed. I was reading about "Kilroy Was Here," a graffiti consisting of the aforementioned slogan and a simple picture of a hand-dog face and a pair of hands looking over a wall, which popped up all over Europe during World War II and persisted in the media as a common cultural reference through the 1960s. At about the same time, I saw a Monty Python's *Flying Circus* sketch (performed in the familiar media style of a war documentary) concerning a joke so funny that it killed anyone who heard it.

The official discovery of information viruses is credited to Richard Dawkins, an evolutionary biologist whose 1976 book *The Selfish Gene* proposed that the evolutionary advantage enjoyed by humans is our culture, which is passed down and shared as our genetic legacies are. The core elements of this cultural heritage (a clothing style, popular tune, jokes about presidential interns or whatever) are called memes (rhymes with "dreams"), and their study is known as memetics.

In effect, memes are ideas that jump from brain to brain. They can be a matter of momentary cultural fascination, like a catchphrase, or they can be a deliberate attempt to modify human behaviour, like the implanted idea that driving while impaired is not cool. Memes are a very powerful concept, explaining not only the rapid propagation of

popular ideas but also the persistence of cultural institutions like religion. Memes behave exactly like biological viruses, iterating themselves in a Darwinian struggle for survival. The most successful memes propagate for decades; others die out quickly (remember "Where's the beef?").

Two further books that explore memes are Aaron Lynch's *Thought Contagion: How Belief Spreads Through Society* (Basic Books, 1998), on the transmission of memes, and *Cultural Software* by J. M. Balkin (Yale University Press, 1998), which deals with the underlying environment that memes exist in. The types of music, manners, politics and beliefs in existence when an idea first appears define the environment it must struggle to survive in if it wants to become a snappy jingle, a memorable quote or a hip hit sitcom.

But enough about meme. ☺

The Disinformation website is a great starting point for more information on memetics; visit [www.dlsinfo.com/cc/newscl/cc\\_newscl\\_memetics.html](http://www.dlsinfo.com/cc/newscl/cc_newscl_memetics.html)

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## Dollar Bill

— continued from page 10

Viewpoint

"The acts" of the mid-1980s are not the facts of the late 1990s," Rofes continued. "The pages of weekly gay papers are not filled with obituaries anymore, and everyone who tested positive in the 1980s is not dead."

Well, as an HIV-positive best friend once told me, the AIDS ward isn't a club you want to belong to. Still, the "all-condoms-all-the-time" axiom is lost on youths who don't have any HIV-positive friends, who gamble their lives for one booze-or drug-fueled night of passion (been there, done that). They estimate what they're willing to risk and what they are not, and often base


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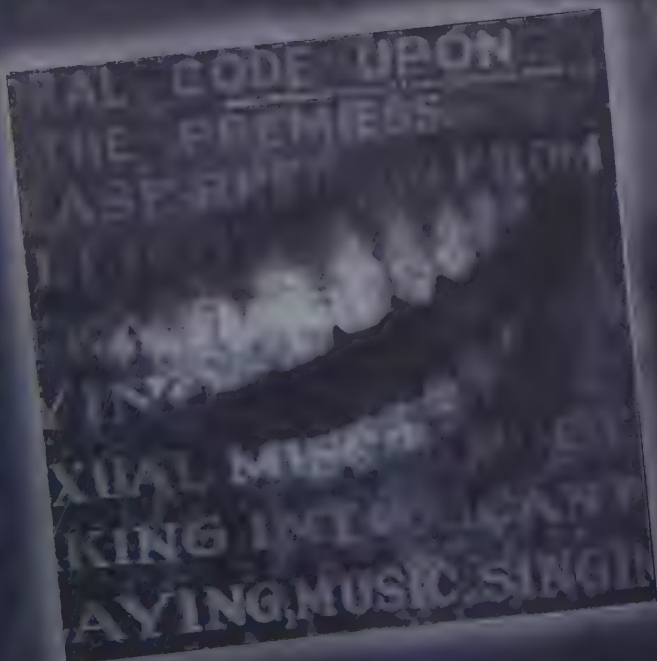
**Fax your entry to:** (780) 426-2889

**Or, e-mail us at:** [<alanis@vue.ab.ca>](mailto:alanis@vue.ab.ca)

**And if your name is drawn,**  
be prepared to tell us  
the question you would ask Alanis  
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Contest ends Monday, May 3/99. No purchase necessary. Prize must be accepted as awarded, is non-transferable, and has no cash value. Winner is responsible for providing own transportation to / from concert venue.

**Draw Date: Monday, May 3, '99**



Alanis Morissette



# GMCC prepares students to perform on the job

## Why is Grant MacEwan Community College

home to some of the most talented arts students in all of western Canada?

### The answer is simple.

The school's Performing, Visual and Communications Arts Division teaches students to become exceptional communicators and performers. Using craft, artistry and a sense of culture and heritage, the school teaches students the practical skills that allow them to achieve the necessary level of artistry required by their chosen professions.

Small class sizes, individualized instruction, highly qualified faculty and state-of-the-art facilities provide students with an ideal learning environment that lets their creativity shine. The division offers a wide variety of arts related programming: Arts Administration, Audiovisual Communications, Dance, Fine Art, Journalism, Music, Native Communications, Theatre Arts; Theatre Production and Visual Communication Design. Classes are taught by an accredited and approachable faculty, people who use their educational accomplishments and real world experience to provide students with realistic, practical training.

"Many of the faculty are accomplished artists currently working in their fields," explains Sharon Lopatka, a marketing consultant for the Performing, Visual and Communications Arts Division. "Most of the instructors are working professionals, too. It's a lot of real-world experience that we offer. Students are put into the same positions

that people in these industries have to assume when they're working."

Students gain hands-on experience by participating in a number of different activities. In the journalism program, for example, they produce a quarterly newspaper called the *MacEwan Journalist*. Dance, Music, Theatre Arts and Theatre Production classes use the college's 340-seat John L. Haar Theatre to stage a variety of performances throughout the year. And students in the Audiovisual Communications, Fine Art and Visual Communications Design programs take part in a series of shows and exhibitions of their work.

Overall, Grant MacEwan Community College has a solid reputation for providing quality education. Diploma students have many opportunities for continuing their certificate and diploma studies after graduation. The college as a whole has 94 formal articulated agreements with local, national and international educational institutions. And the combination of realistic, hands-on training taught by professionals practising in their respective fields translates into jobs for graduates. The 1998 graduate survey, in fact, indicated that 94 per cent of those seeking employment found work within six months of graduation—and 90 per cent of employed graduates were able to find positions related to their college education.

"Students are finding that they're well prepared to go into these industries," says Lopatka. "They're well prepared to go right into the workforce. And they definitely need this training; it gives them a competitive edge. They don't only learn how to enter their fields. They also learn all the background they need, like how to manage yourself once you're on the job. You get much more than just the basics."

The following are brief descriptions of the programs the division offers:

**Arts Administration** combines a commitment to understanding the arts with strong business skills that prepares students for management careers in Canada's top arts organizations;

**Audiovisual Communications** uses the latest technology to prepare students to meet the growing demand for knowledgeable and skilled personnel in business, industry, health care, government and education;

**Dance** offers up to nine technique classes a week and at least six performance opportunities a year. Master classes by some of Canada's most innovative dance talent are part of this dynamic study that concentrates on the intensive exploration of modern dance and ballet techniques;

**Fine Art** uses studio- and lecture-based courses with an emphasis on technical training and a critical approach to con-

temporary western art making, giving students extensive knowledge and skills;

**Journalism** provides realistic, practical training preparing students for careers as newspaper reporters, public relations representatives, or government and corporate information officers;

**Music**, with an emphasis on jazz and pop, prepares students

**Grant MacEwan Programs**

continues on page 15





OFF THE FENCE Theatrical Society presents  
William Nicholson's

# Shadowlands

Walter Kaasa Theatre, Jubilee Auditorium

It's 1957 in Oxford, England. Beautiful American divorcee Joy Davidman shows up, 12-year-old son in tow, at an ivy-covered cottage occupied by an aging scholarly bachelor. He is C.S. Lewis of *The Lion, The Witch and the Wardrobe*. A marriage of convenience slowly kindles one of our century's great romances.

Soon the shadows fall, and the great wordsmith succumbs to a grief too deep for words.

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8 pm performances are \$10 / person. Saturday's 2 pm show is \$8  
Call 780-463-1944 to book tickets, and pay at the door

photo credit: Nicole Adam

## King's Players explore Mysteries and Shadowlands

God, in white coveralls and a construction foreman's helmet, directs the creation of the universe from his perch atop an industrial lift in the opening scene of an exciting contemporary version of *The Mystery Cycle*. These dramatic Bible stories were first performed by members of trade guilds in western European towns and cities. The Mysteries, originally staged under official church sponsorship, evolved into extravagant spectacles through the friendly rivalry between weavers, butchers and cheesemakers.

The King's Players are joining forces this fall with the Off the Fence community theatrical society to present *The Mystery Cycle* in the King's University College King's Court Theatre. King's is a Christian university college on 50th St. in Edmonton's Capilano neighbourhood. Drama students will perform alongside college alumni and Off the Fence semi-professional actors under the direction of OTF's Gilbert Allan. The production will be designed by well-known local stage designer Daniel van Heyst, who heads the drama program at the College.

"Many students get involved in theatre during their college days, then lose contact after graduation," says van Heyst, an associate professor at the school. "A campus drama club that welcomes former students and has ties with a

community theatre troupe forms a natural environment for lifelong learning in the arts."

Off the Fence was founded in 1988 by artists working in theatre and TV who are Christians. OTF's high-quality family shows provide opportunities for emerging artists to develop the skills. *The Mystery Cycle* marks the next step in a collaboration between OTF and King's College, which began this winter with OTF's production of William Nicholson's *Shadowlands*, the story of the marriage of C.S. Lewis (of Narnia fame) to American divorcee Joy Davidman. King's provided the rehearsal space in the student centre and local actor and King's graduate Harv Klok appears as Lewis's brother, Warrick. Drama students are working as production assistants in *Shadowlands* which runs at the Kaasa Theatre in the Jubilee Auditorium May 5 through 9.

Van Heyst and OTF artistic director Gilbert Allan met while organizing Alberta's first Christian Drama Conference, Criss-Cross, which was held at King's in February of 1995. While Criss-Cross has grown into the largest regional conference in the "Christians in the Theatre" international network, Allan and van Heyst have been looking for

King's College

continues on page 15

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Grant MacEwan  
Community College

## GMCC wears its Arts on its sleeve

Since its creation nearly 15 years ago, the Performing, Visual and Communication Arts Outreach program at Grant MacEwan Community College has provided quality arts education courses to thousands of part-time learners. The program, which came into existence in 1985, offers contemporary and innovative programming in an environment that fosters learning through doing. Thanks to a wide spectrum of courses—tailored to an even wider spectrum of ages, groups, interests and abilities—the Arts Outreach program fits into Grant MacEwan's overall mission: lifelong learning that's responsive to the community.

The program provides credit and noncredit instruction in a number of diverse areas: art, art administration, art graphics, audiovisual communication, children's programs, computer graphics, dance, journalism, music, photography, screenwriting, speech arts, theatre, theatre production and travel tours to places like London, New York City and New Orleans.

There are also several brand new courses available.

This summer, from August 9 to 13, the college is pleased to present a drum workshop for beginner to advanced-level musicians. It'll be an excellent opportunity for drummers and musicians to improve their

understanding of rhythm. For a detailed brochure, please call 497-4303.

But that's not the only new course on the agenda. In response to an increased demand for computer-based digital media training, Arts Outreach will now offer training and production opportunities through the college's Centre for New Media, which opened in the fall of 1997. New classes include Painter, Advanced Web Design and Development, Macromedia Flash: Animation for the Web, and Electric Image and Form Z: Advanced 3D and Animation. To find out more about these courses or to access the Centre for New Media, a unique institution in the prairie provinces, please call 497-4336.

The list of new arrivals doesn't end there. The college urges anyone interested in visual art to consider taking one or more of the seven new courses and workshops they're offering in that area: Scene Painting with Acrylics, Art of Edmonton: 1970s to the Present, Sculpture Organic Shaped Pots, Mixed Media: Fun With Space, Faux Finishing, Introductory Cartooning for Adults or En Plein Air, which offers the student five days of painting in Edmonton's beautiful river valley.

Grant MacEwan Arts

continues on page 15



# Science of Mind is key to life of adventure

*"Life is either a daring adventure or nothing. To keep our face and behave like free spirits in the presence of fate is strength undefeatable."*

Helen Keller

The idea of lifelong learning is not a new one, even though it may be new to many people. To approach life as a daring adventure which is never finished is, without a doubt, a very challenging way to live. Few people have ever embraced this lifestyle; however, as we move forward into a time of rapidly escalating change, lives of constant adventure and self-discovery will become a reality for an ever-increasing number of people.

At the Centre for Spiritual Awareness, also known as the Edmonton Church of Religious Science, people are taught to access talents and

abilities that have remained dormant for far too long. "We educate people to acknowledge their potential," says Pastor and Executive Director Reverend D. Kaye Patrick, who's been leading the local congregation since October of 1995. "Most people don't understand how much they're capable of. We grow up in a society that has a governor on us. It's not a society meant for exceptional people."

The Church of Religious Science is based on the philosophy that all people are the expression of God, and that nobody should be judged by their external characteristics. Rooted in the writings and teachings of Dr. Ernest Holmes, whose family lived in Maine but worked on both sides of the Canada-U.S. border, the church was founded in 1927. Since then, Reverend Kaye points out, half of the Church's ministers have been

**Spiritual Awareness**

continues on page 17

## Grant MacEwan programs

continued from page 13

For a wide range of careers in the music industry as performers, composers, record producers, distributors, sound technicians, vocalists and many more. Students can audition to become members of one or more of the program's seven bands that perform throughout the year.

Native Communications provides basic skills for students interested in a media career. They study audio, visual and print media. Technical skills are taught within a general context of the social and

cultural issues affecting aboriginal people in Canada;

Theatre Arts is western Canada's only actor-training program, with an emphasis on both musical and dramatic theatre. Students participate in four major productions during the second year of study;

Theatre Production students explore theatre history, research and technical skills, applying their creative talents to lighting, prop-making, stage craft, set painting and more. Production students get hands-on training by providing technical support for Theatre Arts performances.

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For more information, please call 432-9542

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July 5 - July 23  
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July 26 - August 13  
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Jody Youngren enrolled in Audiovisual  
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# Children can camp it up this summer at Alberta College

Does your child imagine sitting in as the next drummer for Britney Spears? Is singing in the shower a common habit around your home? Does your child often fantasize about singing and acting on stage?

For the second straight summer, Camp Alberta College can help bring those dreams closer to reality. Combining computers and music, Camp Alberta College is the perfect match for what interests children and what parents are looking for in summer fun. From July 5 to August 13, the College offers a series of weekly camps featuring computer education/play in the morning, art in the afternoon and music options sandwiched in after a supervised hot lunch.

"We were overwhelmed last year by the enthusiasm and interest in such a program being offered in the downtown core," says Bonnie Anderson, assistant director of the Alberta College's Conservatory of Music. "People could drop off their children for the whole day on their way to work—and if they wanted, they could pop in and visit during the day."

The one-week and two-week day camps for children six to 12 years old include a wide variety of activities: a

half day of computer instruction from the basics to World Wide Web communications; an adventure hour exploring neighbourhood parks, historical sites and Edmonton's arts district; drawing and watercolour workshops that allow all kids to create their own masterpieces; creative percussion workshops that teach children to look at everyday objects in new ways; choral connections workshops that allow children to exercise their vocal cords; musical theatre and, last but not least, drama workshops.

"One of the highlights is taking the kids to some of the downtown festivals," says Anderson, "like the street performers festival in Winston Churchill Square. Last year we were also able to visit the art gallery and a number of other downtown sites for the active component of our busy day." The children are well taken care of, she says, and enjoy a tremendous range of stimulating and educational activities. They're divided into small groups of varying age, with assistants around to ensure each child's individual needs are met. "There's also a sort of mentoring process that goes on between the younger kids and the older kids," adds Anderson. "It's really a nice atmosphere."

Renowned Edmonton percussionist John McCormick, the founder of the Kashim Percussion Trio, brings 14 years of experience and innovation to the camp. Your child will be amazed at all the different ways to make sound. "They'll never think about ordinary objects the same way again," says Anderson. "It's amazing what they do." In addition to the Percussion Workshop at Camp Alberta College, there's a special Alberta College Summer Percussion Workshop offered between July 12 and 16.

Also featured is a week of choral music with Alison Grant, a conductor in the Schola Cantorum Choral Program at the Conservatory of Music, whose rehearsals, as always, contain their trademark harmony and humour. Lary Benson, the star of numerous Edmonton Opera productions, will treat your child to a week of musical theatre, drama and singing. After 20 years of teaching voice at the Conservatory, Benson has inspired hundreds of students to study musical theatre and operatic performance at universities all over the world. Daily art lessons led by Sheila Morgan will encourage your child to discover hidden talents or allow their interest in art to flourish. Meanwhile, Marion Hay, a

computer teacher at Alberta College, will encourage your child to explore the capabilities of information processing no matter what level they're currently at.

If that's not enough, the College is conveniently situated downtown, with flexible drop-off and pick-up times for par-

ents. There's also a special Conservatory of Music Summer Band Camp from August 23 to 27—the perfect time for kids to get a headstart on the upcoming year of music at school. "It's a perfect warm-up to fall classes," says Anderson. For more information, please call 423-6230.

## King's College

— continued from page 14

more ways to link their acting companies. Since both OTF and King's are non-denominational and open to new relationships, it seemed like a good fit. "We at King's," College President Hank Van Andel says, "see cooperation with Off The Fence as a creative expression of our institution's mission to be of service to the community."

Caught at rehearsal recently, actor Harv Klok enthused, "I'm just having a fabulous time. I think that what we're building here is really worthwhile. I can't get enough of it." The president of the King's drama club and English Lit student Nancy Pysko—who's working as a production assistant on *Shadowlands*—says working with OTF connects her with a wider theatre community and gives her opportunities to work alongside more experienced artists. Actress and OTF veteran Val Howell says

she's looking forward to the fresh energy the King's students offer her troupe.

King's students and alumni formed The King's Players in 1994 as a campus club offering performance opportunities to students from all areas of study, as well as faculty and staff. Last month, at its annual Loonie Play one-act festival, King's first film had its premiere screening *Hushabye Baby* is a half-hour video drama produced by King's Players in association with FAVA, Edmonton's film and video collective. Student Genevieve MacNeill directed her first movie with the help of five members of the local independent film community and 25 students and faculty. In *Hushabye Baby*, a ministry intern gets into trouble with church elders when he tries to help a young woman who has been sexually abused in her "pillar of the church" family. It's now available on VHS in The King's bookstore at 9125-50th St.



## Serious Fun

### Summer Theory Classes

Get the theory you need this summer! Work through an intensive five-week program, 1.5 hours per day. All theory levels: Rudiments, Harmony, History, Analysis, Counterpoint. Registration deadline: June 8. Dates: July 5 - August 5, Monday through Friday

### Camp Alberta College

Kids 6-12 years old explore technology and the arts. Flexible drop-off and pick-up times, qualified instructors, supervised lunch hour and breaks. Innovative one and two week camps include:

- half-day computer instruction
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- drawing and watercolour workshop
- creative percussion, choral connections, drama and musical theatre workshops
- hot lunch and snacks included

Dates: July 5 - August 13

### Summer Percussion Workshops

Find your rhythm this summer! Learn about music from around the world with authentic instruments. Turn kitchen implements into instruments. Workshops for all ages and all levels.

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## Spiritual Awareness

Continued from page 15  
women, and there's no discrimination on the grounds of race, ethnicity or sexual orientation. The Church was founded in Edmonton 12 years ago by way of a woman named Gail Schultz, and their facility at 7621-101 Ave. has Sunday services at 11 a.m. plus a full complement of classes during the week. One can call the office at 469-1909 during business hours Monday to Thursday for more information.

The list of courses offered includes The Science of Success, Living, The Power of Decision, Spiritual Economics and classes in effectively using the power of the mind. The Science of Mind, in fact, is the title of a book by Dr. Holmes. "The most important thing," says Reverend Kaye, "is that we offer real practical

and proven methods for unlocking human potential. Sometimes I just call it real help for real life. We really empower people, that's our mission statement: to build community by teaching these principals.

"It's often confused with Scientology," she continues, "because of the similarity in name. But there's nothing similar about our philosophy or the way we deal with people. We're not selling pie in the sky. We're trying to help people utilize their abilities in an exciting way. A lot of this is self-actualization, so you realize who you are and what you want to be." When some people start going to a church, Reverend Kaye notes, they immediately ask for the rules. But that's not the way things work with her organization. "Real help doesn't come quickly," she says. "We don't tell people what to do

or how to act. We're not about controlling people's lives."

In the past, says Reverend Kaye, people maintained a single "job" for their entire life. Today's statistics suggest that in the next 20 years people can expect to experience five or more career changes. There is so much writing on the wall, she says, that the wall is in danger of falling down. The message we must pay attention to is that we must embrace change or be left in the dust. Some people may find this prospect very scary. Some people will not be able to keep pace. Others will move from success to success with little or no stress. What will be the key to prospering in such volatile times? Quite simply, Reverend Kaye says, it's the ability and willingness to adapt, to accept our capacity to learn and grow.

## Grant MacEwan Arts

Continued from page 14

On top of all these new opportunities, of course, the staples and old favourites are still available too. Do you like art, music, theatre, architecture or history? If so, you may be interested in joining Arts Outreach for one of its educational travel tours. A group is scheduled to spend November 7-14 in New Orleans and February 20-27, 2000 in New York City.

These tours offer the benefit of group support coupled with personal independence in daily activity planning. They're designed for individual participants who have set their own personal travel objectives but also wish to share their experiences with others. In New Orleans, there will be jazz, Creole and Cajun cuisine—and even some sailing on the old Mississippi. In New York, the possibilities are endless.

If that's not your cup of tea, what about a course on the history of modern art? Or maybe some dance—hip hop, modern dance, ballet, jazz, tap and a ballroom dance extravaganza are all on the menu. Perhaps you're looking for something a bit more cerebral. How about a journalism course on power writing? It'll teach you everything you want to know about the industry. There's also music classes on everything from vocal performance and guitar basics to advanced studio recording techniques.

Grant MacEwan Community College's Arts Outreach program values all students as important customers and strives to ensure their learning experience is a positive one. All participants are more than satisfied with the courses they choose. And some of these courses fill up early, so the College urges you to register soon to avoid disappointment.

## Get your kicks at soccer camp



The world's most popular sport has grown dramatically in Alberta in recent years. In 1975, the Alberta Soccer Association boasted 10,000 members. Today, organized soccer is enjoyed by over 113,000 adult and youth participants in the province. This summer, Alberta Soccer continues its 21-year tradition of teaching soccer skills to Alberta's youth through its summer soccer

schools.

The association offers both weeklong and weekend day camps focused on skill and technique development. Boys and girls, ages six through 12, are taught by nationally certified instructors including former professionals, national team members, foreign guest coaches and provincial select players. Even inclement weather won't spoil the fun, as back-

up indoor facilities are provided if necessary.

Alberta Soccer funds soccer development throughout the province with monies raised from these training camps, held in July and August. It is the Association's belief that soccer should be affordable to all Albertans and it is this philosophy that partly accounts for the tremendous growth in the sport's popularity. The cost for

the weeklong camps is \$99 per child and weekend schools can also be requested by teams or other groups.

The Alberta Soccer Association's corporate offices are located at Commonwealth Stadium, Canada's national soccer stadium. More information on the association, the sport and training schools can be viewed on the Alberta Soccer website, <[www.albertasoccer.com](http://www.albertasoccer.com)>.



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By CAM HAYDEN

## Mr. Reed takes a call

If you were at the Sidetrack Café a couple of Saturdays ago, you witnessed one of the best blues shows of the year. However, the headliners that night were not the best part of the show. From where I sat, Dutch Mason and Johnny Tornado did a competent job, but were blown off the stage by Brent Parkin, Rusty Reed, Lionel Rault, Gary Bowman, Ron Rault and Scott Anderson.

Reed's first harp solo of the evening elicited a standing ovation, and when Brent laid down a slide solo on a borrowed guitar, the crowd went wild. Those of us who have followed blues in these parts know how talented Reed

and Parkin are, and it's great news to hear the two are involved in a recording project.

Over the past two weeks, they have been laying down tracks for a new Rusty Reed CD at Plumb Studios. Scott Anderson has been manning the drum kit and Fred Larose and Albert Blain have been sharing duties on bass. Gary Bowman has chipped in as kind of a quadruple-threat, contributing vocals, accordion, keyboards and some writing, and the man who some (myself included) think may be the best blues guitarist in Canada, Brent Parkin, has been doing what he does best: playing meaningful, soulful, uncluttered riffs.

To simply call this a blues record is misleading. "There isn't a single shuffle on the disc," Reed says. "The recording has covers of 'Rainin' in My Hear,' which has a country feel, along with some Cajun stuff, a jazzy number borrowed from Booker T. Jones, some Delta blues and even a rag in the tune 'Boot Rag' with just me on harp and Bow on piano."

Bowman and Reed have been working together for over 10 years, and they started laying the groundwork for the studio sessions in February.

"We spent evenings and weekends working on the tunes, as much time as possible really, ever since I got back into town from the pipelines," says Reed. "Of the 15 tracks on the disc, eight are originals put together by Bow and myself."

I pay homage to Little Walter and J.B. Lenoir on a couple of tracks, but I'm not a copycat. I've always considered myself a student of the music, but I want to

create my own sound and style. Ta Mahal once told me something that has stayed with me: 'You have no power if you can't write your own songs.'"

Nor is Reed hung up on idea that just because you have a multi-track recording studio at your disposal, you must fill it with those tracks. "If the parts are played right," he says, "performance with the right feel, nothing is necessary. It can sound like Boston Pops in fullness and completeness."

With the bed tracks complete and the process of adding overdubs, vocals, some harp work, Hammond B-3 now under way, June 1 release date is possible. The disc is still untitled, but is leaning towards an original name, "Reed," as the title track.

According to him, "It's a bit about the frustration of a man who has too much on the plate, many people pulling him in many directions who finally say 'Mr. Reed isn't taking any today.'"

Luckily for us, Mr. Reed answered the call to get into the studio and make what is a long overdue recording.

My heartfelt wishes for speedy recovery go out to Fred Larose who fractured a leg working on a construction site this week. Fred is a fixture on the music scene in Edmonton, and the sooner he heals up and gets back on stage, the better.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Music from 6 to 9 a.m. weekdays on CKUA Radio Network, 580 AM and 94.9 FM.

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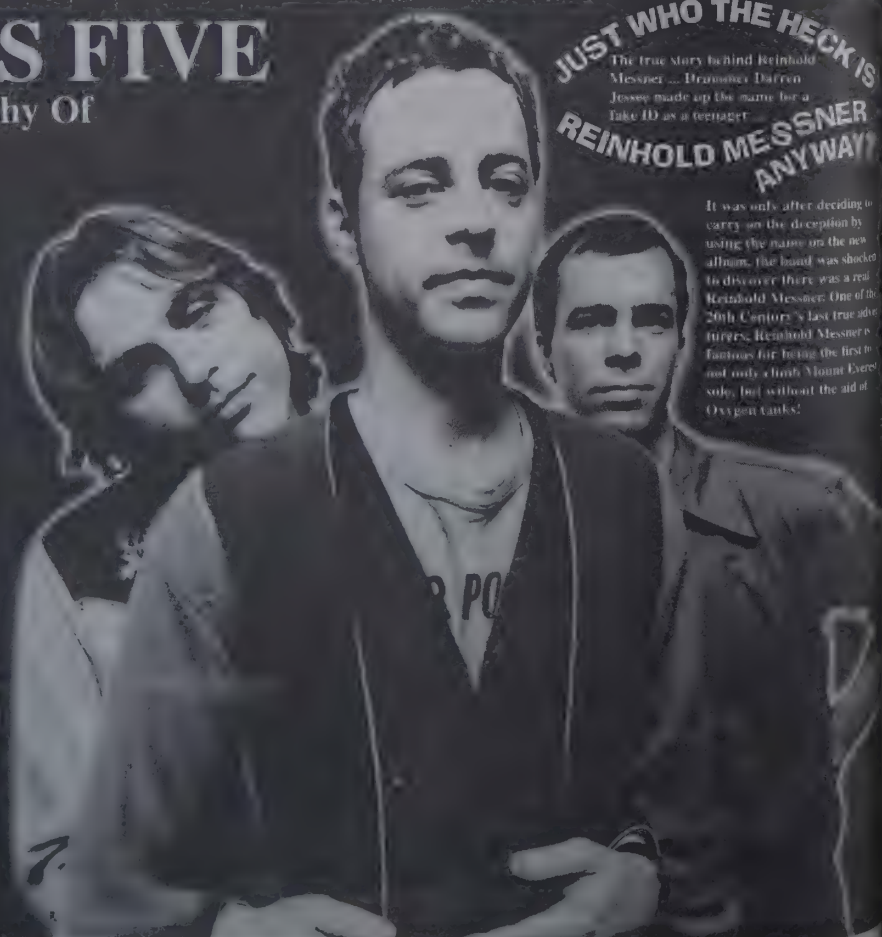
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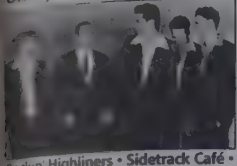




# MUSIC notes

BY GARY MCGOWAN

## Oh My! stars

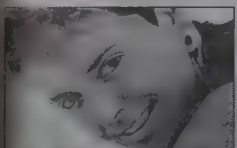


**Rockin' Highliners • Sidetrack Café • Apr. 30-May 1** The suspense must be killing them. The Rockin' Highliners' brand new Stony Plain Records disc, *Oh My!*, will be released across Canada on May 11. Since the band has a fully booked tour on tap, they've been forced to stage a two-night Edmonton CD release party a week and a half ahead of the disc's actual arrival.

The band spent eight magic days at Beta Sound in January creating *Oh My!* with one of their musical heroes, Duke Robillard, sitting in the producer's chair. The disc serves up the panoply of styles (jump blues, surf, early rock 'n' roll) that have made the Highliners one of the highest-energy R&B club acts in the country.

After Edmonton disappears in the rear-view mirror of the band's tour bus, the group will embark on a lengthy tour that will keep them out of the city until late summer. The Rockin' Highliners will be back to play the Folk Festival in August.

## Brewster's minions



**Three Songwriters in the Round • Christ Church Anglican Parish Hall • Apr. 30** The Uptown Folk Club has created an interesting evening of entertainment to follow its Apr. 30 annual general meeting. Once the minutes and financial statements are approved and a board of governors elected, the club will welcome three fine songwriters to the stage. Cori Brewster, Jennifer Gibson and Rob Henth will appear in the round, alternately playing songs and talking about the creative process that led to the birth of each composition.

The theme of birth comes up again and again when discussing Brewster's career over the last few months. She released her *Stones* CD in September and embarked on a tour of western Canadian bookstores with accompanist Barrie Nighmunder of Tacoy Ryde fame). But when Brewster and partner welcomed baby Boy River into their lives on October 7, the touring came to a halt.

Now that all the necessary lifestyle adjustments have been made, Brewster is once again hard at work on her musical career. Following today's show, she'll resume work on the songwriters' retreat she hosts each year. The May 28-30 Kannanask-Bucst Ranch Songwriting Workshop will feature two special guests: Pat Peterson from Boston's Berklee College of Music and songwriter John Capek. Registration details are available from Brewster at 433-2050.

Once the retreat ends, Brewster

will head to Ontario with pals Gibson and Maria Dunn. The threesome will be in Mike Harris land from June 10-22 performing a show they're billing as the "Sonic Sisters" tour, taking its name from the radio show Brewster hosts on CJSR-FM Tuesday evenings from 7-8 p.m.

## Great White North Way

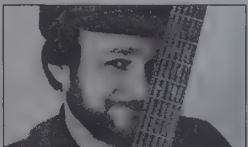
**The Golden Age of Broadway • Winspear Centre • Apr. 30-May 2** The Edmonton Symphony Orchestra will continue its Parade of Pops series with *The Golden Age of Broadway*. A casual observer can't be faulted for wondering exactly which "golden age" the show's title refers to: the first half of the century, when Rodgers and Hammerstein, Lerner and Low, Porter and Gershwin reigned supreme, or the more recent mega-musical era of Andrew Lloyd Webber. In fact, it's the former (thank goodness), but soprano Suzanne Ishee and tenor Mark Hardy would be comfortable in either world.

Ishee has undertaken the role of Carlotta in both the New York and Toronto productions of Lloyd Webber's *Phantom of the Opera*. She was cast in the world premiere of the opera *1492*, played opposite Joe Namath in *Guys and Dolls* and was featured in last year's PBS telecast of the New York City Opera's *The Merry Widow*. Ishee also maintains a parallel career as a producer, and she won a Drama Desk Award in 1992 for mobilizing the theatre community in the fight against AIDS. She's just wrapped up production on a PBS special called *Jessye Norman Sings for the Healing of AIDS*, which stars Whoopi Goldberg, Maya Angelou and Elton John.

Mark Hardy has appeared in the Broadway production of *Les Misérables*; he's toured with *Les Miz* and *Sunset Boulevard*. Hardy also had key roles in the premieres of *Maria De Buenos Aires* in Houston and *They Shoot Horses, Don't They?* in Denver.

Together, Ishee and Hardy will serve up show classics like "Embraceable You," "Check to Check" and "Singin' in the Rain," while David Hoyt conducts the orchestra.

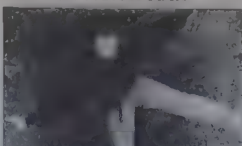
## Old Hann's warm heart



**Paul Hann • Riverdale Hall • May 1** A familiar face to local audiences in the 1970s returns to Edmonton on Saturday night for a Full Moon Folk Club show at Riverdale Hall. Paul Hann was a celebrated singer/songwriter on the local scene 20 years ago—the London, England native fused folk and country music under a catchy marketing handle, dubbing himself the "Cockney Cowboy." Hann was one of the first acts to be signed to Holger Peterson's then-fledgling Stony Plain Records; he soon carved out a respectable career for himself as a live performer.

Hann detoured into children's performing in the late 1980s and found a new home for himself in Victoria, B.C. It's always a pleasure when Hann returns to his old stomping grounds. Besides the large contingent of original fans who invariably turn out to his Edmonton dates, Hann is still capable of winning new converts with his engaging storytelling and performing.

## You don't know Jack



**Jack Grunsky • Horizon Stage • May 1** Canada has a particular talent for producing children's entertainers. Several generations of pre-teens have made kiddie superstars of artists like Raffi, Sharon, Lois & Bram—and Jack Grunsky.

Grunsky has won a Juno Award and a Parents Choice Award for his work with young audiences; he's known for the worldbeat approach he takes to children's music. Kiddies will do the "Alligator Stomp" and the "Tin Can Dance" as they learn about African music and culture. They'll also get a solid dose of Canadiana when they hear Grunsky's haunting tale of the "Moose and Caribou."

Jack Grunsky is family entertainment with a capital "F." His 1 p.m. Saturday show will not only provide kids and parents with a fun-filled concert—it will end early enough to ensure no one misses their afternoon nap.

## Starr attraction



**Kinnie Starr • Sidetrack Café • May 5** The superlatives come thick and fast when singer/songwriter Kinnie Starr is mentioned. Starr's mélange of musical styles has inspired reviewers to mention everyone from Beck to KRS-One and De La Soul in an attempt to find some point of reference for her music.

But music is only one of this talented woman's many artistic interests. The longtime West Coast resident (she's originally from Calgary) has written and performed poetry, practiced graffiti art (much to the chagrin of the city of Victoria) and created and sold a line of stickers and T-shirts bearing positive messages directed at women.

However, Starr ultimately decided that music was the most effective way for her to reach a large audience with her message of empowerment. To that end, she formed her own label, Violet Inch Records, in the early 1990s. She released a cassette-only debut in 1995 called *Learning 2 Cook* and a seven-inch vinyl release called *Worn* in 1996. Those early efforts caught the attention of Mercury Records, who inked a deal with Starr in 1997 and released her first CD, *Tidy*, that same year.

Two years later, Starr's star, as it were, continues to rise. She was a featured performer on 1998's *Scrappy Bitch Tour* with pals Veda Hille and Oh Susanna. Earlier this year, she released her new CD, *Mending*, which promptly landed her a number of dates (including hometown Calgary) as a support act on Alanis Morissette's current cross-Canada tour.

Starr will be giving Alanis's upcoming Edmonton date a pass this Wednesday in order to host her own show at the Sidetrack Café. She should still be in the middle of her show by the time Morissette leaves the Skyreach stage, so there should be time to catch both acts that night.

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## Go New Music West, young band



Las Vegas Crypt Keepers ▶ The music of New Music West '04

## Las Vegas Crypt Keepers gamble on festival risen from the grave

By STEVEN SANDOR

This year represents a rebirth for New Music West, the Vancouver festival that had been virtually left for dead in the past thanks to overspending and poor planning. And four Edmonton acts will be part of the festivities at the New Music West kickoff in the first week of May.

The Las Vegas Crypt Keepers will be on the bill, as will dance/beat trio Madrazor. Punk-rockin' threesome L.A.M.S. will go to hype their new CD, out soon on Sudden Death Records. And rockers Fifth Season will also try to get their music heard by some of the top programmers, show bookers and A&R reps from across the country.

For the Crypt Keepers, New Music West is one more link to heavy metal legends Mötley Crüe. In February, LVCK won the Edmonton "Kickstart Your Career" contest and earned the right to play a 20-minute set before the Crüe took on a rowdy crowd at the Shaw Conference Centre. In Vancouver, the band will play its showcase at the Penthouse, a peeler bar owned by Crüe singer Vince Neil. And get this: also appearing with LVCK will be the Harlots and the Loving Dead, two other "Kickstart Your Career" winners from western Canada. The Penthouse was chosen by New Music West as the perfect venue for the goth/glam rock showcase, which also features Slash Bastard and a sure-to-be-interesting group known as the, er, Leshian Muff Divers.

LVCK (singer/guitarist Paul Ellingham, guitarist Brad Hacienda, bassist Matt Turpentine and drummer Shawn McGyver) fit into that glam-rock genre rather nicely, by mixing style with straight-ahead rock 'n' roll, the band puts showmanship front and centre. How big is the local buzz? The band's debut CD, *Just Another Hole in the Desert*, has sold 2,500 copies, an unheard-of number for an indie release.

"Yeah, the element of fun has definitely come back into rock music," says Ellingham. "The strip-joint thing is cool with us—it'll go perfect with our strobes, pyro and

smoke bombs

"I grew up with bands like Alice Cooper and Bon Jovi, who put on really good shows," continues Ellingham. "People think Mötley Crüe are only into partying—well, these guys are in their 40s and they're still going. I watched Tommy Lee freak out at sound check because a drum sound wasn't right. I know the media portrays him in a certain light, but he's very professional about his music."

"People don't want to see shows where it looks like the roadies are playing," chips in Hacienda.

## More rock, less depressing talk

"Don't get me wrong, I really liked grunge music," Ellingham says. "But after a while, it was so depressing that people just got tired of it. I grew up with bands like L.A. Guns and the Cult. So even though grunge was big, it wasn't necessarily the best thing for my songwriting."

Since the band hooked up with manager Keith Rubialak, the Crypt Keepers have extended their reach far past Edmonton. They've just come off the road as the opening act for Winnipeg's the New Meanies. That, plus the Crüe deal, caused the band to rethink its options. LVCK was working on a new disc with producer Cory Parmenter, but decided to put it on hold. The band is now after a record deal and a Factor grant.

"Everything just snowballed for us," says Ellingham. "We got the slot with the New Meanies and we won the spot through 'Kickstart Your Career.' That's when Keith started to push us toward making the best album we can make. We'd rather make a \$30,000 record instead of a \$5,000 record. That's why we decided to put it on hold, go for the grant and improve our songs."

To get the deal, the Crypt Keepers must line up a record deal and have a producer ready to go. To that end, the band has a commitment from Matthew de Matteo, who worked with Big Wreck on their smash Warner Music debut.

## Absolut Crypt Keepers

To attract attention at New Music West, the band went all-out on their press kits, including a copy of their debut CD, a four-song demo, stickers, T-shirts—and a bottle of vodka.

Each package was wrapped in the foil. The tedious work of sending out these promotional packages was a labour of love for the band. Even though they got the Crüe gig and the New Meanies tour, LVCK still know a lot of work has to be done if they want to "make it."

"Just a couple of weeks ago, we were sleeping on top of our amps," says Ellingham. "People look at us and say, 'You guys must be making a lot of money now.' That isn't true. Every cent we make we put back in the band—we haven't made a penny."

"Even if we were to do this in a van for a long time, I'd be happy with that than making \$50,000 a year at some job," says Turpentine. "Music is our life."

The band has a chance to shine on the Kickstart Your Career compilation, which the Crüe will put out on their own label As well as a new website, [www.lvck.com](http://www.lvck.com), online. Still, the Crypt Keepers are often criticized for being all style and no substance.

"We get ragged on—mainly by other bands—that the image comes ahead of the music," admits Ellingham. "I invite those people to come down and see us rehearse for two hours every day—arguing with each other and rewriting songs. We've been about the music since day one."

Las Vegas Crypt Keepers won't be traveling to Vancouver without an appropriate send-off: they're playing a celebratory gig at Suburbs to give their fans a taste of what audiences and industry insiders will be hearing at the festival.

## Amazons vanquish choreographer

While the Crypt Keepers talk about the music industry with the savvy of rock veterans, Edmonton dance troupe Madrazor approached New Music West with stars in their eyes.

"We want it all," laughs Madrazor member Zoe Hawnt. "We want to get our video on MuchMusic and a deal and get to travel to L.A., New York and Europe."

Madrazor (Hawnt, choreographer Marcia Rossetti and artistic director Cristina Menz) combine dance with music and sci-fi theatrics in their show; they play fictional sci-fi vixens Zoe, Katana and Mary who hail from the society of Madrazor.

Cryptkeepers continues on page 21

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## Cryptkeepers

continued from page 20

"We want to create a cult following—an underground based on these names," says Menz. "Eventually, we have to have a comic book version as the superheroes."

The trio compose the vocal harmonies for music supplied by local producer Tomas Brabec. All three have backgrounds in either drama or dance. Menz and Rossetti met years ago at Vic Comp, and Menz met Hawnt at Grant MacEwan. Menz and Hawnt were forging their relationship, Rossetti struggled as a student choreographer under the tutelage of Grant MacEwan dance guru Brian Webb.

I got so burned out after attending college, it sucked the creativity out of me," says Rossetti. "So, to hell with [established choreographers]! Mars will rule in the end! All hail Madzonia!"

Madrazor will be playing a dance bill at New Music West with headliner Maestro, the Toronto rapper of "Drop the Needle" and "Let Your Backbone Slide" fame who dropped the "Fresh Wes" from his name and rejuvenated his career. While Madrazor doesn't have a CD on the market—all they have is a demo to shop around to club owners and labels—they have discussed a deal with Popular Records. "It all comes down to the same question: show me the money!" says Menz.

That's the sort of cry that nearly led to the downfall of New Music West. Originally known as Music West, the festival was begun by the Pacific Music Industry Association in 1990. But by Christmas of 1997, a sizable debt caused by an overlarge staff nearly killed the festival. That

was when current producer John Donnelly was called in to help save the event.

### Domestic bier

"It would have been another nail in the coffin of live music," says Donnelly. "But we're ahead this year of where we were last year. A lot of talent has responded to us. This is not the be-all and end-all for the nation. But we are a strong regional festival for the West—and we're thrilled by the participation of so many prairie bands."

Big events at this year's festival include a punkers-gone-country showcase with Social Distortion's Mike Ness, ex-Wig singer P.W. Long and American-born Edmontonian Richard Buckner. Maestro will play an all-night dance part with rap legends Run-DMC. After midnight, the rappers will clear the stage and Great Britain's Ministry of Sound and Florida's Hardcore will turn the show into a rave.

Lemmy Kilmister, the man who has kept Motörhead, the loudest band in metal for two decades, will be a keynote speaker.

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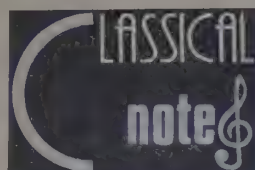
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By DAVID GOBEIL TAYLOR

## Switched-on Offenbach

**The Tales of Hoffmann • Jubilee Auditorium • To Apr. 29** After the opening night performance of *The Tales of Hoffmann*, Edmonton Opera's final production of the season, the audience noticeably and disappointingly subdued. Not that they sat on their hands or anything—the performers were given a warm and well-deserved ovation. But the attitude of people as they headed home was nothing like that of the season's previous three productions, *The Marriage of Figaro*, *La bobème* and *The Elixir of Love*—some people were actually muttering under their breath.

I suppose it's to be expected—Jacques Offenbach's *The Tales of Hoffmann* is very different in style from your run-of-the-mill opera greatest hits. It is episodic, not linear—instead of the usual seamlessly progressing (and, generally, oversimplified) plot, the three acts are self-contained storylets that can stand on their own. In the prologue, it's established that the protagonist, Hoffmann, will recount three different tales of lost love, everything is wrapped up (with a tidy moral to boot) in the epilogue. In between, however, Hoffmann may remain the constant

focal character, but his surroundings shift radically, making the opera perhaps a bit complex in nature for those who were expecting to merely sit back and listen to nice music. Each story has recurring archetypes, the object of unrequited affection and the dastardly villain, but the fact that they're played by the same people throughout may hinder as much as help comprehension.

In any case, *The Tales of Hoffmann* was a fitting end to this wonderful Edmonton Opera season. It was very well cast, for one—Mark Thomsen as Hoffmann, Lyne Fortin as Olympia/Antonia/Giulietta/Stella and Arthur Woodley as Lindorf/Coppelius/Dr. Miracle/Dappertutto made the roles their own. Not only were their voices magnificent, as is to be expected (but, unfortunately, not always delivered) in professional opera—these were the three most believable performances I've seen in a long time. And not just in opera, either—this was better acting than I've seen in many plays and movies.

The costumes rented from the Portland Opera certainly were elaborate and weird—perhaps the audience found them somewhat off-putting as well, so removed were they from usual opera trappings. But they perfectly suited the fantastical, exaggerated-storytelling style of the three tales. My only beef is that in the first tale, Olympia is supposed to be a wind-up mechanical doll—in this production, she's an anachronistic, electronic robot. Offenbach wrote her aria, "Les oiseaux dans la charmille," with ritardandi and fermate specifically to incorporate her being wound up with a big

key after each verse; it's just not the same seeing her batteries get recharged.

But this is but a quibble. *The Tales of Hoffmann* was an exciting, original performance, and some audience members were as enthusiastic about it afterwards as I was. But I'm steeling myself to eavesdropping on people's comments about next season's production of one of my all-time favourite works, Stravinsky's *The Rake's Progress*—if operagoers find Hoffmann odd, they sure ain't seen nothin' yet.

In any case, there were obviously more people in attendance than at the opening night of *Elixir*—that's got to be a good sign. Hopefully the inevitable mixed word of mouth won't hurt attendance for the rest of the run—this opera deserves to be seen.

## Organ-ic compound

**Jeffrey Campbell • Robertson-Wesley United Church • May 2, 3 p.m.** The Sundays at 3 Pipe Organ Concert Series continues its 19th season with Toronto's Jeffrey Campbell—excuse me, *Doctor* Jeffrey Campbell; he holds a Ph.D. in Church Music from Northwestern University.

On the program are, appropriately, two baroque pieces, including Prelude and Fugue in E Minor by Nicolaus Bruhns. Bruhns is not exactly a household name; in the day, though, he was a well-known composer and instrumentalist who had a reputation as a bit of a showman—he used to play the violin during Church services while accompanying himself with a continuo bass line on the organ pedals. He was a student of Diet-



The Tales of Hoffmann • Photo: Simulcast and Lynn Leblond

rich Buxtehude (pronounced boox-ta-hoo-da, by the way—there, one pet peeve avoided), an organist so renowned in his time that J.S. Bach once walked 280 miles round-trip to hear him play. (His wife wasn't amused—I'm not making this up, it's documented historical fact!) Campbell will play Bach's *Komm, heiliger Geist*.

Also on the program are *Pièce d'orgue* by the under-appreciated 20th century composer Paul Hindemith, and *Pièces de Fantaisie* by the virtually unknown 20th century composer Louis Vierne. The latter is a suite of 24 pieces, often reminiscent of Mussorgsky's *Night on Bald Mountain* and Dukas's *The Sorcerer's Apprentice*. Apparently Vierne is a favourite composer of Wiccans and Druids due to his bewitching compositional affect. If the pews start to levitate during the recital, don't say you weren't warned.

**Michael Massey had an orchestra, E-I-EYO...**

**Edmonton Youth Orchestra (Intermediate) • Convocation Hall**

**• May 2, 3 p.m.** Ooh, then, spooky. I hadn't heard about this concert when I wrote the preceding Classical Note, in which I glancingly mention Modest Mussorgsky's *Night on Bald Mountain*. Well, whaddaya know, that piece is on the program for the spring concert by the intermediate division of the Edmonton Youth Orchestra, along with Édouard Lalo's *Symphonie espagnole* and *Dance Suite for Strings* by Dunhill. (I presume that's Thomas Dunhill, the only composer I know of with that surname—the press release was sent by the Edmonton Arts Council, who maddeningly always omits composers' first names. That's true when the name's Xenakis or Castelnuovo-Tedesco, but there sure were an awful lot of composers named Bach...)

The EYO, conducted as always by Michael Massey, will be joined by violinist Neda Yamach for the Mussorgsky and Dunhill. The senior orchestra plays May 9—read Classical Notes next issue (as if you ever miss a week of my prose) for a preview.

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# The many incarnations of Incantation

Death-metal band lives through decade of lineup changes

By STEVEN SANDOR

For most American acts, the term "Canadian tour" usually means stops in Vancouver, Montreal and Toronto, with possible side-trips to Calgary, Edmonton and Winnipeg.

But for the American death-metal quartet Incantation, currently touring on the strength of their fourth full-length CD, *Diabolical Conquest*, a Canadian tour mean including cities other than the major centres. So far, the band have played gigs in Elliott Lake, Ontario and Rimouski, Quebec, and plan to also make stops in Golden and Salmon Arm, B.C.

By the end of this tour, Incantation will be more familiar with the nether reaches of Canada than most Canadians.

After touring western Canada with Morbid Angel, Incantation guitarist John McEntee realized that the Great White North was much more than farm towns: he was impressed by the Canadian black/death/speed metal scene. In fact, Canada's enthusiasm for death metal reminds McEntee of South America, where Incantation has toured twice before, the last time with grind kings Cannibal Corpse and Death.

We had a really good time in

western Canada when we were there on the Morbid Angel tour," says McEntee. "Most people don't think there are a lot of major cities in that part of Canada, but we were surprised—in most of the cities, we saw a lot of freaks in general. We were expecting small farm communities, but the last time we were in Edmonton, the crowd was so wild they nearly tore up the stage."

## My Canada includes death metal

At the start of this tour, however, the band faced a series of poorly-attended or blown-out shows in La Belle Province.

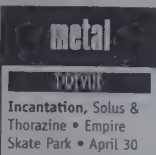
"Things got off to a pretty rough start in Quebec," says McEntee. "The Quebec province is supposed to have a really good metal scene, but we had a couple of shows canceled or moved up, so they weren't attended all that well. We were supposed to play Sherbrooke and Quebec City, but those shows got canceled. All we ended up doing was Rimouski and Montreal, and they didn't go as well as we'd hoped."

But tough times aren't new to McEntee. Ever since he formed the band in '89, the membership has always been on shaky ground. Incantation has had no fewer than 10 members over the last decade. After the recording of their second disc, *Mortal Throne of the Nazarene*, McEntee dissolved the band, then resurrected it with a completely new lineup. At one point, the band's label, Relapse,

booted Incantation from their roster after getting fed up with the constant membership changes. But McEntee thinks the current incarnation of the band (featuring McEntee on guitars, Kyle Severn on drums, Mike Donnolly on bass and Daniel Corchado on guitars and vocals) is its strongest ever.

"Yes, things have been a little unstable with the band, but we're sounding good and everything seems stable right now," says McEntee. "But I don't want to talk about it too much and unleash the curse. Whenever I say things are stable, that's when they get unstable again. But a lot of people who have seen us with the different lineups have told us that there's always been a lot of energy at the shows no matter who's in the band."

Please note that Incantation's Edmonton gig with Solus and Thorazine has changed venues, from the previously announced Area 51 to Empire Skate Park at 8706-106A Ave. The show is now all-ages.



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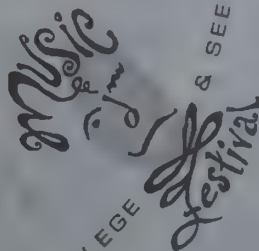
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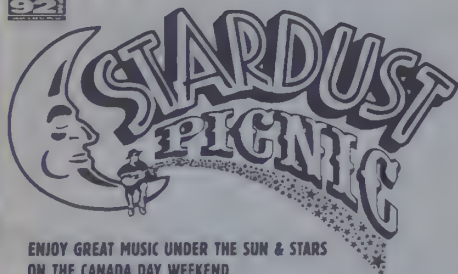
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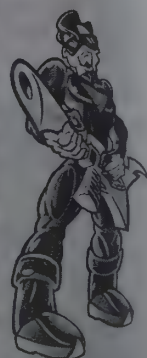
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SUN



# WrekDefy questions Constitution

Right to bear arms: no. Right to wreck: yes.

by DAVID DICENZO

Mal S. of the brand-spankin' new local psychobilly outfit WrekDefy has some timely concerns on his mind. Though the 24-year-old musician now lives in Canada home, he's been in the news coming from his southern neighbour lately hasn't been good. What happened in a Littleton, Colorado high school last week was beyond all comprehension, and Mal S. knows that the reasons for the massacre have their roots in the very foundation of the United States. The "right to bear arms"—how does that make any sense in 1999?

"The Constitution has to be changed," says WrekDefy's lead vocalist/double bassist. "A lot of it doesn't apply today—the game has changed and we need to tighten it up."

For Mal S.—and any artist, for that matter—the issue of media responsibility is an important one. Obviously, they feel sympathy and pain for the teacher and the young students who lost their lives in such a brutal fashion, but there's also concern over the blame that's been leveled against art itself. Movies like *The Basketball Diaries* and *Natural Born Killers* have

been cited as motivators for the dramatic attack on an unsuspecting school.

What if, say, some violent act were blamed on the lyrics from a WrekDefy song?

"I don't think they should hold music and film responsible for what happened," argues Mal S. "If someone did something and referenced one of our songs, that would be awful. But to hold me responsible? People do what they do; if they can't decide what's right and wrong, I think part of the blame has to be upbringing."

## E-ska-ping to psychobilly

In terms of his musical upbringing, Mal S. has explored a few different, edgy styles. As a former member of Edmonton's Mad Bomber Society, he has a definite love of ska, but he says that's pretty much passed now (though his departure from the band is said to have been made on good terms). Psychobilly has jumped to the forefront of Mal's mind, and he wagers the public's unfamiliarity with this intense genre should be an advantage for WrekDefy.

And given the traditional popularity of punk in Edmonton, the fit could be a good one. "[Psychobilly] should go well here," says Mal S., "considering it has aspects of metal, punk and rockabilly. There's three genres right there—but it's all psychobilly to us. No one really knows too much about psychobilly,



WrekDefy: Mal S., center

and I think that's nice. It's not some fail. Even though the idea for the band had been tossed around for a couple years, it was only this past September that Mal S. hooked up with the other two members, Chris T. (the drummer for L.A.M.S.) and Chris V. (guitarist for the Cleats). The additional commitments of the two Chrises mean WrekDefy won't be priority number one right now, but all three will wait to see what unfolds. A CD may be in the works for later this summer, after a few more originals are penned.

## The horror... the horror...

For reasons that are difficult to pinpoint, WrekDefy's body of work contains a common thread.

"There's this definite horror theme," Mal S. explains, his own

confusion apparent. "I'm not doing it intentionally, but I write the music first, and that theme just seems to go with it. I'd like to write a nice song—but I don't know what it would be about."

There's more pressing concerns right now, anyway—like the band's inaugural gig at Rebar's sixth anniversary party. Mal S. says he's really excited and curious to find out what Edmonton will think of psychobilly.

Having no previous track record means the band has a lot of unknowns when it comes to the show, but Mal remains optimistic. And if all goes well, a new dance craze might sweep the city's con-cert-going population.

"Wrecking is a psychobilly dance, like moshing or slam dancing—but a bit more violent," says Mal S. "That's what we want."



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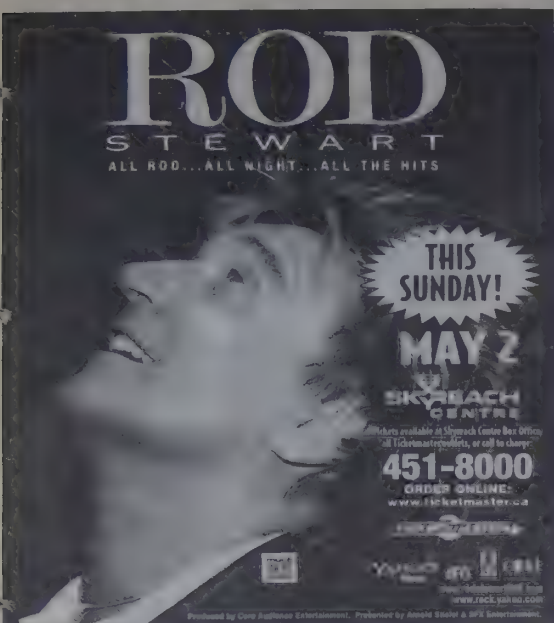
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# Edwin: yes sir, no surname

Former I Mother Earth singer takes a solo *Spin*

By DAN RUBINSTEIN

Prince, Cher, Sting, Seal, Madonna, Monica, Beck, Brandy, Shaggy, Coolio, Hayden, Jewel—from hip hop to rock 'n' roll, the world of music is awash with artists who use just the one name (or, in the case of The Artist Formerly Known As Prince, people who rely on a bold and brassy title). Mononymous monikers are a catchy, memorable way to present a strong public front and stand out from a sea of I Mother Earths, Our Lady Peaces and Wide Mouth Masons—and although his handle may lack a certain rock 'n' roll bravado, that's exactly what Edwin wants to do.

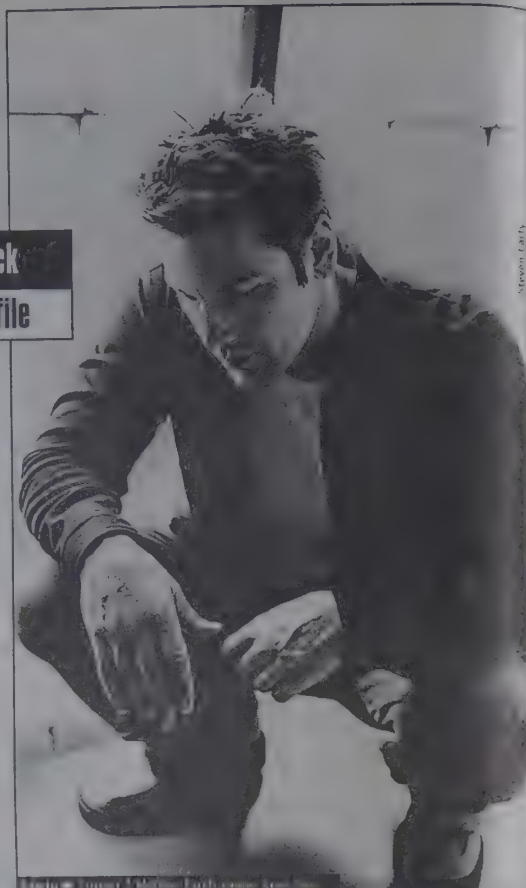
"It's really just accessibility," says the former I Mother Earth lead singer, who was in town last week to promote his debut release, *Another Spin Around The Sun*. "I just figured it's easy to latch onto," he continues in a gravelly voice, digging into a melon plate and coffee during an atypical morning interview at a posh downtown hotel. "It's easy for people to remember 'Edwin.' In my daily life, when I'm signing cheques or dealing with reporters and accountants and all the rest of that crap, yeah, you need a last name. But being an entertainer on stage you don't really need one. If my name were Bill, I'd probably use my last name. But Edwin isn't the most common name in the world."

Nor is Edwin the most common musician you'll ever meet. In his 18th-floor suite on a grey spring day, he seems a tad, well, businesslike. Using a pen and paper to take his own notes and sporting short, spiky hair, a shade of stubble and clothing that would blend in on the golf course or a casual boardroom, he looks like a young exec on his day off. Maybe that's because Edwin (he won't reveal his last name—or his age, for that matter) is in Edmonton on business. *Another Spin Around The Sun* hit the streets on April 27, and although alternative rock fans know him from his years in I Mother Earth, the solo Edwin is still very much an unknown quantity.

## Choking on Earth

He left the successful young band in October of 1997 because of what boils down to that oft-cited reason for band breakups: artistic differences. "We all realized it was time for a change; we just knew it," says Edwin, adding that he only keeps in touch with his old bandmates through remarks in the press. "Things had come to an impasse where we had to make new decisions and set new goals, which would have required a minimum of another five years of my life. I wasn't into it and they weren't into it, so I left. It was amicable, but it was necessary. They didn't beg me to stay—and if they had begged, it would've been fake anyhow."

For the last year and a half, Edwin has been busy developing himself into a solo artist. That included Sony Publishing-sponsored writ-



Edwin • Former I Mother Earth singer goes solo

ing trips to Los Angeles and Vancouver from his Toronto home. In L.A., he worked with 10 different professional songwriters, people whose job it is to turn fleeting thoughts and images into concrete pieces. Over the course of two weeks, Edwin wrote half a dozen tunes, two of which found their way onto the disc. But the L.A. experience gave him something more than a pair of viable tracks: he gained the confidence to write on his own, something he admits he lacked after his past collaborations with Jagori and Christian Tanna of I Mother Earth.

"In a band, sometimes it's easy to get sidetracked from the original idea of a song, because everybody has to shine for a minute," says Edwin. "Everybody's ego has to be caressed. When you're writing a song on your own, it's more about the song. Does this make it a better song? Or is it just extra filler? You try to cut out all the crap and get to the nugget of the song and stick with that idea."

## "Amazing" grace

The 11 tracks on *Another Spin Around The Sun* provide a steady stream of edgy alt-rock. Foregrounded vocal work by Edwin and a polished but not generic sound from a mix of studio musicians and friends from the band Glueleg give the record an easy-to-grasp groove. Edwin says the CD is not "about" anything in particular—it's just a bunch of good vibes. The song "Amazing," for instance, is simply about feeling amazing. "Alive" is a feel-good ballad with a positive message ("Ain't it good to be alive," he sings). There are party songs like "Shotgun" and "Take Me Anywhere,"

and the Tom Petty-ish title track Edgy, yes, but nothing too deep.

"Making records can be very stressful and frustrating," explains Edwin, "so I wanted to make a happy record. Not fluffy-happy, but just a positive sort of good-feeling record, something you could enjoy driving or lying in the sun and listening to. Because every day we're dealt a whole bunch of bullshit, and the last thing you want to hear at the end of the day is somebody bitching on a record for an hour. I didn't want to do that. Not on this record, anyhow."

## A Hole in the lineup

Sony Music Canada is taking a cautious approach to promoting the disc. They've scheduled a few low-profile high-school shows over the next couple of weeks—low-key gigs in front of 1,000 kids, says Edwin, which will give the slapped-together band a chance to work out some bugs. But that's where the caution ends, because on July 1 the boys begin the eight-city Edgefest tour, which touches down in Commonwealth Stadium on July 11. Edwin will be appearing on the main stage before big-name acts like Hole and Silverchair; the apprehension he feels is natural.

"I'm a little nervous," he admits, "because it'll be the big introduction of my band to the scene. The other bands have been playing together for a long time. They're more in game shape. So we're going to have to hit the ground running. Our biggest challenge will be making sure the show is smooth."

If his slick new disc is any indication, that shouldn't be much of a problem.



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# hard times

april/may 1999

april 23  
pascal

may 6  
pure science

may 13  
dj phantasy

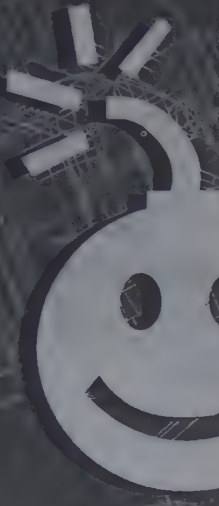
may 20  
davey davey

may 27  
alex whitcombe  
guitarist/songwriter  
london UK

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GOOD TIMES with slimboy  
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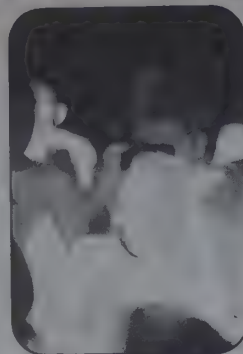


## charts

Canada's National Dance Chart  
(as published by The Record Magazine)

Issue Date: April 26, 1999

1. "We Like To Party"—Vengaboys (Isba)
2. "If You Buy This Record"—Tampereer feat. Maya (Jive/BMG)
3. "No Scrubs"—TLC (LaFace/BMG)
4. "Nothing Really Matters"—Madonna (Warner)
5. "99"—Cassius (Virgin/EMI)
6. "(You Got Me) Burnin' Up"—Cevin Fisher feat. L. Hollaway (Tommy Boy/BMG)
7. "Stomp To My Beat"—JS16 (Virgin/EMI)
8. "Ma Baker"—Boney M (Logic/BMG)
9. "U Make My Love Come Down"—Sweetbox (RCA/BMG)
10. "All Night Long"—Faith Evans (Bad Boy/BMG)
11. "Eternal Flames"—Hypertrophy (Tommy Boy/BMG)
12. "Praise You"—Fatboy Slim (Virgin/EMI)
13. "It's Not Right But It's Okay"—Whitney Houston (Arista/BMG)
14. "Mama Konda"—Orinoko (Sony)
15. "Girlfriend/Boyfriend"—Blackstreet feat. Janet (Interscope/Universal)
16. "I Dream"—Waldo's People (RCA/BMG)
17. "Skin"—Charlotte (Nervous/SPG)
18. "House Of Funk"—M1 (Jinx)
19. "Home Alone"—R. Kelly feat. Keith Murray (Jive/BMG)
20. "Take The Long Way Home"—Faithless (Arista/BMG)



9. "Things Fall/You Got Me"—The Roots & Erykah Badu (Universal)
10. "Party Is Goin' On Here"—Busta Rhymes (Elektra/Warner)
11. "Soopaman Lover"—Chico DeBarge (Universal)
12. "Sitting Home"—Total (Bad Boy/BMG)
13. "Flagrant"—Choclaire (Virgin)
14. "Sweet Lady"—Tyrese (remix) (RCA/BMG)
15. "1999"—Common w/ Sadat X (Rawkus/Virgin)
16. "When Your On Top"—2 Rude / Stone P (Illvibe Records)
17. "Jigga What.../More Money"—Jay-Z (Def Jam/Universal)
18. "All Night Long"—Faith Evans (Bad Boy/Arista/BMG)
19. Life Soundtrack—Various Artists (MCA/Universal)
20. "Who Dat?"—JT Money (Priority/Virgin)

DJ Slimboy—Rebar  
Top Ten

1. "Big Love"—Pete Heller (white)
2. "Praise You"—Fatboy Slim (Skint)
3. "Turn Around"—Phats & Small (Norman Cook remix) (Multiply)
4. "He Is A Woman"—Charlie's Angels (Mirror Ball)
5. "The Funk Don't Stop"—Funky Habits (IHR)
6. "Walkin' On Up"—Unity (Global Harmony)
7. "Push Upstairs"—Underworld (Roger S. remix) (JBO)
8. "1999"—Binary Finary (Orbit)
9. "For An Angel/Words"—Paul Van Dyk (Mute)
10. "People Are People"—B&S (white)

## events

BACK ROOM VODKA BAR—10324 Whyte Ave. • SAT: High Society w/DJ Andy

BLACK DOG FREEHOUSE—10425 Whyte Ave. 439-1082 • SUN: Loli w/guest DJ

CRISTAL LOUNGE—10336 Jasper Ave. info 426-7521 • SAT: DJ Mad Man • SUN: DJ Instigate

LUSH—10030A-102 St., 424-2851 • WED: Main Room: Retrobution; Velvet—D. Slopoke • FRI: Main Room: 21GIF w/DJ Jason; Velvet—Bigup w/DJ Celcius and Mr. Deadly (drum & bass) • SAT: Main Room: Studentmania; Velvet—Rockstar w/guest DJ Slacks

NEW CITY LIKVID LOUNGE—10167-112 St., 413-4578 • WED: Lounge—Concept (hip hop/breaks/jungle) w/DJ Spit Milk; Celcius, Echo • FRI: Freedom, presented by Nexus Tribe, w/DJ Nicky Miago, Cziok, and guest DJ Corey Payne; hip hop, in Lounge w/DJ Instigate and guests

REBAR—10551 Whyte Ave., 433-3600 • THU: Main: Hard Times, presented by Rebar & Nexus Tribe; w/ resident DJ Davey Jam and guest Pascal (Vancouver); Upstairs—Good Times, w/DJ Slimboy • FRI: Main: DJs Davey Jam; Upstairs—DJ Slimboy • SAT: Main: DJ Davey •

THE REV—10030-102 St., info 423-7821 • FRI 30: Juicy w/Vinroc, DJ Wax, Eclipsa, Milk, Celcius, Arnel, Slacks, & Simon • TUES MAY 4: Kung Fu Knowledge • DJ Craze (Miami), Bailey (London), Slinger (NYC), Technical Itch & L. Slinger (London), Ezra G (Los Angeles) and more caboo (London) • FRI MAY 8: Orbital club night, w/Sally Humphries (London) and resident DJs Ariel & Roel • SUN MAY 23: Frisky, w/ Donald Glaude (Seattle), Tryptomene, Delerious, Ariel & Roel and more

SUBLIME (late night/after hours) • 10147-104 St., Bsm. 905-8024 • FRI: Ultrache w/DJ Manny Mulatto • SAT: Casa Saturdave w/Graham Lock

THERAPY (late night/after hours) • 10028-102 Street (alley entrance) info 903-7666 • FRI: DJs Ariel & Roel and Tripswitch • SAT: DJs Cziok and Dragon

VICIOUS PINK—10148-105 St., info 426-3283 • Every THURS: DJ Mike • Every FRI: Cyber House w/DJ E • Every SAT: Elekropolis w/Nik Rofeelya and Edge

SAT MAY 1: EEG Event presents Innocence w/Sally Humphries (London UK), Serge (Ottawa), Balu (Ottawa), J (Vancouver), Tripswitch, Spilt Milk, Dragon, Cziok, Nicky Miago, Ariel & Roel. Location: 10505-106 St. Info: 903-5716

FRI MAY 14: FunTazia Pt. 1, with DJ Endorphin (Kelowna), The Happy Bastard Crew, Dragon, Wuli, Five Alive, Slimboy, Inside 5, Spaceboy, Kid Kinetic, and more, at Hanger 11 (11760-109 St.)

SAT MAY 15: FunTazia Pt. 2, w/Speedy (Las Vegas), Sy & Unknown (UK), Dr. J (Regina), Spaceboy (Kelowna), Endorphin, Lace, Cziok, Tripswitch, Tryptomene, Celcius, Spilt Milk, Feroshi (Calgary), Slacks, JawDev, Sync & Lady J and more, at Hanger 11 (11760-109 St.)

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SLACKS

**MAY 08**  
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upcoming events

April 30  
Corey Payne

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# Murder, drugs, violence, madness... and love



Notorious B.I.G.

Compiled by  
DAVE JOHNSTON

## Knight in B.I.G. trouble

Death Row Records founder Marion "Suge" Knight has been identified as a suspect in the murder of rapper Notorious B.I.G., according to the Los Angeles Police Department. The Billboard website (www.billboard.com) reports that the LAPD served a search warrant on April 20 on sites associated with Knight, including the Los Angeles headquarters of Death Row. Knight is currently in prison for an unrelated 1992 attack on two men.

The Notorious B.I.G. (real name Christopher Wallace), who recorded for Bad Boy/Arista Records, was killed in a drive-by shooting on March 9, 1997. No arrests have been made for the murder. LAPD Lt. Al Michelena, who is heading the investigation, told Billboard, "It's safe to say that Knight is a suspect in the

[Notorious B.I.G.] murder case. Why he's a suspect has to remain confidential, but we recently received a number of leads which prompted us to serve those search warrants. Do we have a trigger man identified? No. We're still gathering evidence in this case and I can't say if [Knight] will be charged."

There have been longstanding reports that Knight was in a feud with Bad Boy founder/president Sean "Puffy" Combs.

No doubt this will make it into the film being made of B.I.G.'s life. It's tentatively titled *Ready to Die*, and has the blessing of Mama Wallace.

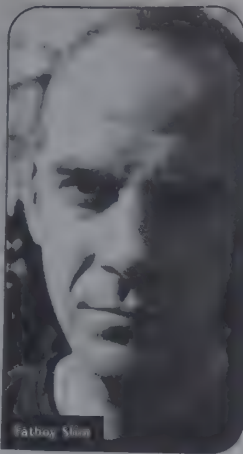
There is no such thing as *rest in peace* any more, is there?

## A-Mase-ing grace

That's not all. Just as Nas spoke out on MTV denouncing Sean "Puffy" Combs's attack on Steve Stoute, a Columbia record executive and Nas's manager, New York police have now arrested Puffy's head of security in connection with the incident.

Paul Offord has pleaded not guilty to charges of assault arising from the incident, which was allegedly sparked by Puff Daddy's displeasure with his portrayal in the Nas video "Hate Me Now."

Combs was arrested last Friday and faces the same charges as Offord in the attack—the pair are alleged to have entered Stoute's office and assaulted him. If found guilty, both men could be looking at



Fatboy Slim

five years in the clink. Combs's label, Bad Boy Entertainment, declined to comment on the incident.

This isn't the first legal hassle Puffy has had. Earlier this year, a New York Court of Claims found him and rapper Heavy D negligent in a January 1991 event during which nine people were killed in a stampede and dozens more were injured. A wrongful death case and several personal injury suits are currently pending in New York Supreme Court.

In another incident that has left the hip hop community agog, Bad Boy rapper Mase has announced that he is retiring from music in order to follow God. In a statement released by Mase's management company,

Magic Johnson Music, the rapper stressed that the decision will be "effective immediately" and that he would not be doing any performances to promote his new disc, *Double Up*.

If you ask me, he could also be gettin' out while the gettin' good.

## Fatboy Slims down

Fatboy Slim—a.k.a. Funk Soul Brother Norman Cook—has said that he has nearly given up his drug-taking days due to his love for his fiancée, BBC Radio One DJ Zoe Ball.

"My druggy period is over and a lot of that has to do with Zoe," he told www.dotmusic.com. This development comes in the wake of recent stories about the Fatboy's crazy days, one of which had Slim snorting a certain white powder off the Brighton-to-London railway line.

"It's no secret we are both thinking babies," Cook continued. "I'm not saying that I am squeaky clean, but I don't need drugs so much because I've got a lovely woman in my life."

Cook admitted that he turned to drugs after his failed marriage to Philippa Watson.

Nothing to do with the fact that you're a wild party animal, eh Norm? Didn't think so.

## Stringing Jackson and Hill along

The word around the playground says that Michael Jackson is planning to record a duet with Lauryn Hill for release as a millennium single later this year.



Lauryn Hill

Billboard Online reports that Jackson has enlisted the help of friend David Foster, best known for his radio-friendly heart-tuggers. Foster will co-write and produce the track, tentatively titled "This Is Our Time."

Production company One Forward Three boss Brian Avnet confirms Foster and Jackson are working together. "I don't know yet what song they're doing together—it's going through some incarnations."

A source says, "It's very hush, but it's a very Fosterized production with excerpts from points in the century, pastiche lyrical references to events like the man on the moon or Martin Luther King that will work with a video."

He says, "Knowing what David's songs sound like, it'll probably end up with big string arrangements and everything but the kitchen sink thrown into it. It'll certainly lend itself to the end of the year."

Hopefully Hill will come to her senses sooner than that.

## VURDan legends

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## disc reVUEs

### Naughty By Nature *Nature's Finest* (Tommy Boy)

Call me old-fashioned, but they don't make rap like they used to. Listening to the easy flow of a Naughty By Nature track reminds you of the influence they've had since their heyday in the early part of this decade, and how fresh it still sounds as we wrap it up. Rap has certainly become more sophisticated, but most everything on *Nature's Finest* has the rare quality of remaining timeless.

The secret of their success lies in the simplicity of their compositions. "Hip Hop Hooray" starts the disc off in fine party style, relying on a simple vocal hook and a tripping rhythm to propel the track. The roughness of the production might be deliberate, but it creates the inexplicable sonic depth that has become Naughty By Nature's calling card. "O.P.P." is another example, a classic jumper equipped with an addictive piano riff and slippery vocal dexterity.

Unlike many of their contemporaries from the early '90s, Naughty By Nature were soulful performers without fear, willing to demonstrate their ability beyond rap. "Penetration" and "Mourn You 'Til I Die" are passionate tracks fueled by a genuine talent basking in its element. Moments like these prove Naughty By Nature can get jiggy with the best of them, then steal your heart. Many other groups have tried, but their efforts come across as forced.

Naughty By Nature are still

tough and in the game, and this is a good place to start if you missed it all the first time around. Even if you've been there from the beginning, *Nature's Finest* is an excellent way to have their best jams in one place.

Get ready for where they're going next, because where they've been is still a wicked place to be.

DAVE

Dave Johnston

### Master P *Foolish (No Limit)*

Someone told me this guy was a multi-millionaire, and for the life of me, I can't believe it's because record sales. I'm going to have to claim ignorance on this one.

At the very least, I expected to hear maybe one track on this disc that would make me say, "Oh, maybe I should pick up this guy's next shit" or, "I should have peeped this guy's old shit," but I was left exactly where I started.

Wondering why you guys out there keep buying this stuff?

Okay, this is a soundtrack to a new Master P movie, *Foolish*, and it's a lot harder to find a tight sound track than a tight album, so maybe that's his excuse for this "foolish" disc. There were some glossy spots on the CD courtesy of Snoop, Daz Kurupt, Ghetto Commission, Mr. Serv-On, but nothing that would ever make me play this again.

On the inside cover, you discover that Master P is coming out with his own line of shoes; at least the look kind of tight.

Randy



**WUE discovery**

andrew  
vincent

to thine

Andrew Vincent: *To Thine (Kere)*  
not long ago, *Elvis Smith* was a critical success for his third solo outing. *WD* is a collection of fragile (and, frequently, playful) ballads. Andrew Vincent's *To Thine* gives every impression that it's a sequel to the opening track, "Brown Eyes," charts a course into the scenic pastures of Mellow Country—that is, until the raucous chorus ("Gimme my bike back, motherfucker") kicks in. This shock tactic is only one beginning of a wildly diverse and mostly captivating disc. Vincent's unabashed honesty lends his music a sort of oddball charm, which, typically speaking, would make him a bit of a cult act. If it weren't for Vincent's ever-present abrasiveness, it's this wit that saves *To Thine* from being another of those albums where the problems, whether they're based on real, specific situations or feelings engendered by them. Oh, it's self-aware as all right, but it's a rare, special kind of self-indulgence that works on more than the basic one-dimensional level. I could hardly believe this record wasn't released by a major label. Complaining never sounded so good. **★★★★**  
T.C. Shaw

**Gwar: *We Kill Everything* (Atco)**  
A decade ago, Gwar gave the world of metal a needed kick in the pants, bringing fun to an industry dominated by brooders like James Hetfield and leather-'n'-denim types like Bret Michaels. With hand member handles like the Sex Pistols and Flattus Maximus, a crazy set of tattered costumes and a stage show that bordered on Neanderthal, Gwar were able to make us laugh again. Unfortunately, they're still doing the same shtick in '99, and the joke isn't funny anymore. *We Kill Everything* turns the cheese factor up to 11. Gwar's music is badly produced; the guitars are so tinny, the disc sounds like a bunch of teenagers making a racket on a four-track in a Millwoods basement. And the songs, with titles like "Nitro Burnin' Funny Bomb" (a tribute to the Dead Milkmen's "Nitro Burnin' Funny Car") and "The Master Has a Butt" are as stale as year-old bread. This isn't to say that this CD is any worse than any other Gwar release; it's just that their 15 minutes were up a long time ago. The world no longer needs these guys; they've simply become a bad running joke—a parody of themselves. **C**  
Steven Sandor

**Sheila Chandra: *Moonsung: A Real World Retrospective* (MOONSUNG/REAL WIND/INFINITI)**  
For the best acts, releasing a "best of" compilation must be a daunting task. How can they even begin to boil so much good material down to only 12 or so tracks? Sheila Chandra couldn't have had an easy time compiling this disc. Just who is Sheila Chandra, anyway? The singer seems unlimited as she delves into traditional Indian, Islamic, English and Irish music. Not to mention Gregorian Chant, which is a stretch, either—the meeting of minds between the tablas and drum kits don't leave the bagpipes on other tracks sucking wind. Her voice has an ethereal quality that makes me wonder where she's from. I could easily check, but there's something in the delivery of not knowing that makes her music all the more appealing. Recent times have seen me become, some say, an "electronic music junkie." Sarah

# New Sounds

This week's newest discs

McLachlan is the current flavour of the month where re-mixes are concerned, but Chandra's music offers an untapped well of possibilities—unless some DJ out there knows something I don't. Chandra's haunting voice would be a welcome addition to any trance set or chill-out room. Until then, this CD will have to do—and do well. **★★★★**

Yuri Wuensch

## The Molestics: *Manufacturing Hokum* (KING HOKUM)

The Molestics' first long-player is, simply put, indispensable. *Manufacturing Hokum* is indispensable because there's nothing—but nothing—like it (as far as I can tell, at least) available anywhere else. Who but the Molestics are offering up a mix of street-corner jazz, low-brow swing and vague, old-time country, all complete with sarcastic lyrics that would make the entire project seem precious, if it weren't for the group's prodigious musical talent.

Featuring all-original tunes like "Pimpernel Rag" (a homage to that oh-so-jazzy inspiration, the Scarlet Pimpernel), "Flyin' Home" (as in "Flyin' home to Winnipeg"o hang out with those Mennonites/To catch up on my curling/Now that's a vacation!")

*Manufacturing Hokum* is bound to leave a strong impression on almost anyone who hears it. The disc provides first-rate musicianship and a wealth of stylistic variety (they even sing in Hawaiian on "Step on the Gas") on a disc that swings like a streetlight in a cyclone. Essential listening. **★★★★**

T.C. Shaw

## Hedwig and the Angry Inch: Original cast recording (ATLANTIC)

"My sex change operation was botched/My guardian angel fell asleep on the watch/Now I'm left with a Barbie-doll crotch." So sings John Cameron Mitchell on the song "Angry Inch," and that, in a nutshell, is the premise of the improbably successful off-Broadway musical *Hedwig and the Angry Inch*, a mock rock concert whose interlinked songs exorcise the demons of its hero, a flamboyant and unfortunately fictitious shemale singer and glam-rock icon.

Most of the show's stage impact came from Mitchell's balls-to-the-wall stage presence as Hedwig, and this disc only partially captures his gender-bending charisma. We're left with only the songs, which turn out to be surprisingly conventional, both musically and lyrically. Standard rock numbers alternate with wistful ballads about growing up lonely and gay in small-town America, listening to diva music on the radio. Still, I'd love to see the driving "Angry Inch" become a novelty dance-floor staple; it's the best song about genital mutilation in music history. **★★★**

Paul Matwychuk

## Robbie Williams: *The Ego Has Land* (EMI)

A lot of the time, pop music sounds like "pop" with an extra "o." However, there are occasions when a group or an artist will sneak in something interesting—in this case, it's Britain's pop superstar of the moment, Robbie Williams.

This is the CD that could make Robbie a superstar in North America, and with good reason—several of the songs on this disc are very radio-friendly, and Williams's tongue placed firmly in his cheek throughout the entire release. The CD's first single, "Millennium," is a perfect example of how much fun pop music can be when it doesn't take itself seriously. The rest of the disc is full of the smart-ass Brit-pop they've been sending over the pond for the last 25 years—the kind of music that North Americans will never be able to imitate properly. No wonder we're always five years behind them.

By the way, if the song "Angles" is released as a single, I'll bet you two bucks it'll be a hit. **★★★★**

Dave Laing

## The Future Pilot: *Future Pilot AKA vs. A Galaxy of Sound* (BEGGARS BANQUET)

Sushil K. Dade used to be with the Soup Dragons, but don't let that scare you. His new project, the Future Pilot, is about as intriguing a musical experiment as I've heard this year.

Dade, a Glaswegian, is as in-demand as any remixer out there. On this double-CD set, he selects a different band or musician to work with for almost every one of the tracks, from the indie rock of National Park and the Pastels to the hardcore swagger of Suicide founder Alan Vega to the techno of Scanner. The only requirement? The songs all had to have some sort of Indian theme, like star-meets-the-DJ.

Best tracks? Dade's Indian melodies over Vega's stark guitar work on "Meditation Rat" is stellar. "Hurricane Fighter Plane"—recorded with the Pastels—sort of sounds like a James Bond theme, if the movie were filmed in Bombay in the year 2150. "World Wide Web" is a collaboration with the Ranjit Nagar All-Stars, a group of Indian children's voices Dade captured on his Walkman.

Fans of Dade's more modern work with Teatar Pones and BMX Bandits are sure to love this CD—and, even on the songs that fail to please, Dade has to be given full marks for being adventurous in his approach. **★★★★**

Steven Sandor

## Silverchair: *Neon Ballroom* (MURMUR/EPIC/SONY)

*Neon Ballroom* is the young Australian trio's third disc, following their best-selling sophomore effort, *Freakshow*. The main difference between the two CDs comes down to production. Namely, *Neon Ballroom* has a little too much of it.

Too many of the group's Daniel Johns-penned songs are buried under dense layers of strings, a decision which only renders the tracks virtually indistinguishable from each other and bogs down what's supposed to be an energetic group.

Among the few memorable tracks, Johns's commercial nod to the millennium "Anthem for the Year 2000" sounds much like you'd think it would—like an emerging nation's new theme song—especially if you're as cynical as me. "Satin Sheets" is the "Chairs" tribute to the Foo Fighters and, because the string section sits this one out, it turns out to be the most engaging number on the disc.

Judging by the musical product alone, *Neon Ballroom* lacks the vitality that marks the band's previous work. It's almost as though the precocious three-piece are starting to feel the pressure to deliver, and ironically, it's hampered their ability to do so. **★★★**

T.C. Shaw

## Various Artists: *Sexual* (UNIVERSAL)

You can't accuse this compilation disc of beating around the bush: with a title like *Sexual*, it's pretty clear what it's intended for. I'm tempted to write "pretty fucking clear," but of course I'd never stop so low.

All of these songs are well-suited to the art of seduction—the trouble is, not everybody is seduced by the same type of music. The disc tries to cover all the bases, from the R&B of Boyz II Men to the Motown of the Commodores to the MOR pop of Elton John to the pop-rock of Sheryl Crow to the hard rock of Bon Jovi—even to opera, with Luciano Pavarotti belting "Nessun Dorma."

Just as your prey, or, date is about to succumb, the next track on the disc will undoubtedly change to something he or she finds particularly un-sexy. Sure, there's the universally sexy Barry White, but that's not till track 12.

Basically, if whoever you're with is the kind of person who'll feel increasingly like gettin' it on while *Sexual* jarringly changes from genre to genre—well, he or she is so easy, you won't need the CD anyhow. **C**

David Gobell Taylor

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DJ CHUCK ROCK spins metal  
\$7 JUGS TIL 10:30 PM  
\$1.50 HIBALLS TIL MIDNIGHT

**TUESDAY 04**  
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HAPPY HOUR TIL MIDNIGHT

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## Rhymes and misdemeanours

Bloody Poetry  
opens a vein on  
Byron and Shelley

By PAUL MATWYCHUK

I was surprised to read a news item the other day about the genuine popular excitement in Great Britain over the imminent appointment of a new poet laureate. Newspapers have printed examples of the leading contenders' work and bookies are even taking bets on who will win, with Derek Walcott currently the odds-on favourite. It's hard to imagine similar excitement over poetry here in North America, where our choice for poet laureate would likely be Jewel.

Howard Brenton's 1984 play *Bloody Poetry* harks back to a time when poetry was one of the most potent methods for the day's great artists to transmit their most radical ideas. "At that time," says Ashley Wright, who plays Lord Byron to John Kirkpatrick's Percy Bysshe Shelley in the play, "there wasn't TV, there wasn't radio. Poetry and music, to a certain extent, informed a lot of people of what to think about society. This was a time when someone would debut a symphony and people would boo and hiss and storm out."

Much of the play takes place during that celebrated summer in 1816 when Byron, the Shelleys, Claire Claremont and Dr. John Polidori gathered near Lake Geneva—where Mary Shelley hatched the

idea for *Frankenstein*, Polidori stole Byron's idea for a vampire novel and Percy Bysshe Shelley had his famous hallucinatory fit during a reading of Coleridge's poem "Christabel."

Ken Russell's berserk movie inspired by these events, *Gothic*, concentrates on all the lurid monster-movie stuff. Brenton, however, is much more interested in the social and sexual politics these people tried to live by. Both Shelley and Byron devoutly championed the

rights of the lower classes and loathed the complacency of the English bourgeoisie.

theatre

PREVIEW

*Bloody Poetry* • La  
Cité Francophone •  
Apr. 29-May 9

The nonexistent  
charm of the  
bourgeoisie

"There's a wonderful irony," says director Sandhano Schultze. "I think that's what the play's about: bourgeois society has appropriated someone who explicitly set himself apart from them, who lived his life for something else. I think Brenton is really trying to let us know where these nice little verses that we all quote today came from and what kind of a point they had."

"Most of us think of this poetry as being quite beautiful and, well, poetic," says Wright. "This play certainly shows that it came out of a bloody struggle. It was meant to incite the reader to revolt."

The temptation to call Byron and Shelley the rock stars of their day is a strong one—Wright describes incidents where Byron would walk into a ball or other social events and women would faint at the sight of him. "He got fan

mail like you wouldn't believe," Wright says. "Women throwing themselves at his feet." Certainly much more so than Shelley. Byron was a literary superstar who enjoyed probably the most powerful cult of personality of any pre-Oscar Wilde writer. And, like Wilde, he was a brilliant, even precocious figure whose career was dogged by sexual scandal.

## Lords and Lennies

It's not every actor who could plausibly be cast both as Byron and as Lenny in *Of Mice and Men* in the same season, but Wright has managed the feat. "When I was trying to find a way to be able to play Byron for Sandhano," says Wright, "I said to my wife, 'You know, playing Lenny and Byron in one season is a dream come true, because they are [intellectual] polar opposites. But at the same time, the ostracization they both experience is similar. Byron is exiled from England and feels he can never go back home; and if Lenny had lived, he'd always be on the run, too, like the Shelleys and the Byrons of the world.'"

April is National Poetry Month in North America, and much of the publicity surrounding the event has emphasized the cozy, "curl up with a good book" aspect of poetry. Schultze, however, points out that *Bloody Poetry* was written at the height of the Reagan/Thatcher years. "Brenton," he says, "hoped to use the words and lives of these poets to inject passion and commitment and substance into an ongoing political debate."

Let's see... what rhymes with "Klein"?

## There's no dance like O danse

By ALEXANDRA ROMANOW

It's an unfortunate fact of life for contemporary dancers in Edmonton that professional performance opportunities are few and far between. While a couple of dance companies have tried to make a go of it, there hasn't been a venue open to choreographers and dancers to explore their muse on a continual basis. Debbie McDougall (née Onufreychuk) plans on changing this state of affairs with O danse, a contemporary-dance company that's creating its own rules.

"I plan to work with many different choreographers and dancers in the city," explains McDougall. "This weekend's performance of *Four on the Floor* is the first step on the path. While we're working with young dancers for this particular show, O danse is not a youth company—it's a professional company, but one that will be different every time, working with different people. I'm not sticking to any particular mandate, as I want to allow for as much creativity as possible."

"The general public rarely has the chance to see Edmonton's own talent perform," McDougall continues. "There are many talented graduates from the Grant MacEwan dance program and various dance studios in town, but there are no avenues open to them to perform, so they end up leaving the city. I don't plan on O danse being a big company, but I would like to give dancers and

choreographers the opportunity to collaborate and perform new works."

This first incarnation of O danse features nine young dancers ranging in age from 15 to 20. All are members of McDougall's choreography class at her school, Classical & Contemporary Dance Inc. Many in the dance community will remember McDougall as the director of the

dance

*Four on the Floor* •  
John L. Haar Theatre •  
Apr. 30-May 1

Children's Dance Education Program at Grant MacEwan and as an "Emerging Choreographer" with the Brian Webb Dance Company. It's only natural that her experiences working with young dancers and other

choreographers would lead her to this weekend's unique performance. To this end, she chose three local choreographers: Dorrie Deutschen-dorf, Kathy Ochoa and Andrea Rabinovitch. "There are many fabulous choreographers in Edmonton, but my ultimate goal was to choose three who are very different from one another," says McDougall.

If diversity is what she was aiming for, McDougall hit the nail right on the head with these choreographers. Deutschen-dorf is a graduate of the Grant MacEwan program, and her choreography has been presented at Orchestre, Dance Explosion and Dirty Feet Productions. A lighting designer and technical director for Brian Webb, Deutschen-dorf brings an eclectic mix of influences to her work. Her "Image in Seven" is a non-locomotive dance, in which only the dancers' heads, tor-

sos and arms move.

## Not on "Seeking" terms

Another graduate of GMCC's dance program, Kathy Ochoa has been making a name for herself as both a dancer and a choreographer. Currently engaged in a three-year contract as an Emerging Choreographer for Brian Webb, Ochoa's work has garnered acclaim at various festivals in Canada—her "Seeking" promises more of the honest yet quirky movement audiences have enjoyed in her previous work.

Long a fixture on the local scene, Andrea Rabinovitch was an original member of the Brian Webb Dance Company and is presently the artistic director of the Mile Zero and Manifest Human Arts dance companies. She brings her breadth of experience to "Against Time," a work exploring loss, and "Girls to Women," a fun, uplifting piece inspired by the young performers.

McDougall rounds out the quartet of dancesmiths, presenting "Tangled Passage" and "Tilting Balance," both of which have been described by the dancers as "emotionally connected."

"It's been an amazing experience," says McDougall. "The four of us all differ in how we choreograph and how we teach, which has been very exciting for the dancers. All the pieces were designed with the girls in mind—their journey towards womanhood, their age—which affected where our choreography was going. The dancers' emotions really come through in the work."

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# VISUAL ARTS notes

By DANIELLE ZYP

## Spring Gallery Walk will increase your art rate

**The Spring Gallery Walk • May 1-2**  
This event is a great opportunity to get into the spirit of the season. You can start the walk on 124th St. at Stony Plain Road, but if you drive, there's more parking if you begin at Jasper Ave. Either way, you'll find plenty of visual delights to take in and discuss. All the work on display is up for sale.

**The West End Gallery:** Featuring a group show of landscape paintings and glass art, the really bright spot in this exhibition is the hand-painted and blown glass by Tanya Zaryski. Using a painterly technique, Zaryski suspends multi-

coloured gestures in glass shaped like a vase. Artist Brad Copping also makes an impressive showing with his carved glass vessels.

**The Bugera/Kmet Gallery:** Next door, Grant McConnell's work is on display. Titled *Home and Animal*, this show manages to depict deer, horses and moose, among other animals, without being sentimental. McConnell's unusual technique of painting acrylic washes on knotty plywood panels gives his work an ethereal effect. The exhibition recalls the words of one of McConnell's influences, Canadian philosopher George Grant, who said we sense that the gods are there, but they do not appear.

**The Front Gallery:** Here you can see figurative sculpture by staff and graduating students from the University of Alberta. Barbara Maywood's heavy concrete slabs are on display as well as Neil Fiertel's roughly finished clay figures which almost seem organically grown rather than moulded. On the walls are garden paintings by eight Edmonton artists.

**The Alberta Craft Council:** Here, there are three exhibitions: *Bag It*,

featuring fibre creations dedicated to the bag form; *Scenes from the Great Cycle of Life*, featuring beautiful landscape quilts by Dorothy Clarke that mix realism with impressionism; and *Light Play*, which is devoted to the fused glass and mosaic work of Fern Jordan, whose trite themes border on the gaudy. As they used to say in art school, a typical scene would be "eagle snaring trout."

**The Scott Gallery:** The exhibition *Fields of Gold* features recent landscapes by Pat Service.

**The Bearclaw:** George Littlechild (featured in the last instalment of Visual Arts Notes) is still on display.

**Electrum Design Studio and Gallery:** Wood sculptures, like *Birds at Rest* by Ted Trusa and landscapes, such as *Alberta, The Way I See It* by Jeff Collins.

**Udell Gallery:** For me, the highlight of the walk came at the end. In this group show of gallery artists, we see shining examples of photo-realism by Eve Koch. Her paintings have been described as "technique-invisible," as it is almost impossible to see the hand of the artist. The sur-

face is smooth, with no visible brushwork or texture. Koch's technique is borrowed from old masters like Vermeer and Rembrandt, but she has adapted it to acrylic paint. Koch underpaints the basic image, covers it with 20 coats of clear medium and sands it smooth. She then paints in the minute details using nib pens and coloured pencils. Once again, 20 coats are

applied and sanded, followed by a third coat of glaze to allow the work below to show through. A final coat of medium is applied and once again the painting is sanded smooth. This labour-intensive method is a tribute to old-world craftsmanship and the results are remarkable. If you only go to one gallery on the Art Walk, stop and spend some time at the Udell. ☺

# THEATRE notes

By PAUL MATWYCHUK

## Ivanov trumped

**Ivanov • Walterdale Theatre • To May 1**  
It's not hard to see why this play, Chekhov's first, doesn't get staged more often—the hero is one of the most exasperating, tiring characters in all of literature. Ivanov is a middle-aged gentleman farmer whose saintly wife Anna is dying of tuberculosis. However, he's more occupied with his own spiritual exhaustion and spends most of his nights at the home of a wealthy couple whose daughter he's irresistibly attracted to.

The play is a delicate mix of comedy and tragedy; this production has an easier time balancing the moods in the more intimate scenes—like the conversations between Ivanov and his lovingly immoral foreman Misha (John Dolphin)—than in the complex, almost Altman-esque set pieces, like the long party sequence that closes the first half and never achieves the fluid, satirical quality of *Uncle Vanya*.

Aurissa Kalinowska as Anna is the standout in the cast—when Ivanov, in a fit of malice, tells her she has tuberculosis and is certain to die, her look of bewildered horror makes it a genuinely shocking moment. Dale Wilson works hard as Ivanov and he's moving in the first half of the

play, but Chekhov doesn't make things easy for him. Ivanov is forever delivering long soliloquies on the same self-involved themes long after the audience has lost patience with him.

The sheer perversity of making Ivanov the hero of a play, along with the ambition of director Dmitry Baranov's 17-cast-member production kept me going for a while, but by the end, I felt almost as sapped of energy as Ivanov himself.

## Too clever by Ahlf

**The Varscona Spring Collection • Varscona Theatre • To May 1**  
It would be hard to imagine a tastier theatrical snack than this three-decker sandwich of short plays directed by Stewart Lemoine and starring Chris Bullough, Jocelyn Ahlf and Amy Berger. (I know—given the show's title, I should have chosen a clothing metaphor instead of a culinary one, but comparing a play to a three-piece suit just sounded weird.)

Cathleen Rootsart's *Story-Story Theatre* is a demented fable, cheerfully narrated by the characters at the same time that they act it out, involving a couple, a coma, a cow and an unappetizing block of Havarti cheese. Ahlf plays the cow in a midriff-baring blouse, Capri pants and a fur jacket and may be theatre's first-ever *vache fatale*.

Stewart Lemoine contributes a spoof of *Love Letters* called *Love Litigants*—the "lovers" here are an unlucky university student and a dim, just-can't-take-a-hint cashier named "Blinda." The piece is reminiscent of David Sedaris's short stories, especially in the merciless

way it depicts Blinda's indomitable white-trash cluelessness.

The centrepiece of the evening is Jacqueline Lamb's *Guido's Sweet Vendetta*, which tells the story of an impetuous Italian movie starlet who comes to regret hiring a psychic to supernaturally do away with her dotting husband. The exaggerated accents and Lamb's baroque dialogue get to be a little much, but this is still a witty short comedy with an unexpectedly touching and romantic conclusion. Lamb also provides juicy parts for Berger (as the greedy gypsy medium) and Bullough (bizarrely endearing as a lovesick revived corpse).

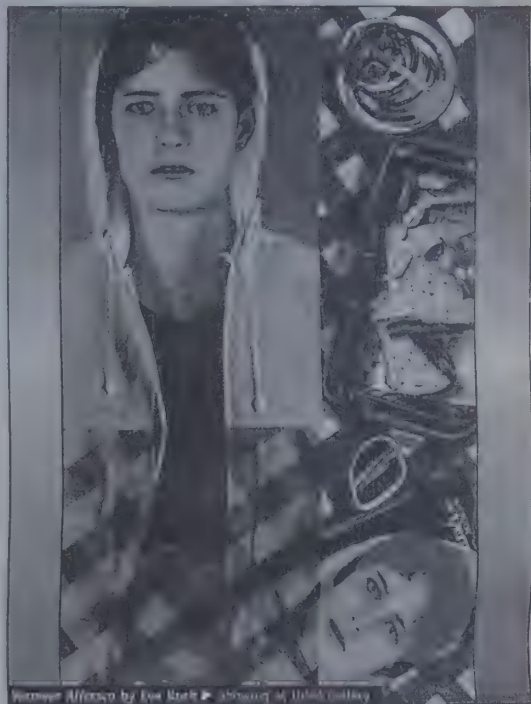
## Cu'Fu? a lulu

**Cu'Fu? • ReVUE** The family of storyteller Calogero (Charly) Chiarelli may not have had much money, but they've provided him with a wealth of good theatrical material. His one-man show *Cu'Fu?* is filled with anecdotes about his boyhood in Hamilton, Ontario as the son of Sicilian parents. He seamlessly interweaves these often hilarious stories with original and traditional songs (which he plays on the harmonica) and an account of his family's decision, many years later, to take his hospitalized father Antonio off the life-support machine.

Chiarelli's funniest stories revolve around his mother, who, he says, "may not have been able to read words, but man! Could she read faces!" She was once able to figure out which of the other shoppers in the local supermarket

## Theatre Notes

continues on page 34



Woman Affected by Eve Koch • photograph by David Collins

★★★★★

"A wonderful romance...  
'A Walk On The Moon' is terrific fun!"

Jan Wahl, NBC-TV

"One of those movies you hate to see end!"

Jeffrey Lyons, WNBC-TV

"One of the best films of the new year!"

Neil Rosen, NY1 NEWS

"A simmering romance that will stay with you for weeks!"

Elizabeth Weitzman, MARIE CLAIRE

It was the summer of Woodstock... when she became the woman she always wanted to be.

Diane Lane Viggo Mortensen Liev Schreiber Anna Paquin

# A WALK ON THE MOON

STORY BY MICHAEL CROOKS & JAMES HAMILTON. SCREENPLAY BY MICHAEL CROOKS. DIRECTED BY JAMES HAMILTON. CASTING BY JAMES HAMILTON. COSTUME DESIGNER: JAMES HAMILTON. HAIR: JAMES HAMILTON. MAKEUP: JAMES HAMILTON. PRODUCTION DESIGNER: JAMES HAMILTON. EXECUTIVE PRODUCERS: JAMES HAMILTON, JAMES HAMILTON, JAMES HAMILTON. PRODUCED BY JAMES HAMILTON. WRITTEN BY JAMES HAMILTON. BASED UPON THE BOOK BY JAMES HAMILTON. MUSIC BY JAMES HAMILTON. EDITOR: JAMES HAMILTON. EXECUTIVE PRODUCERS: JAMES HAMILTON, JAMES HAMILTON, JAMES HAMILTON. PRODUCED BY JAMES HAMILTON. WRITTEN BY JAMES HAMILTON. BASED UPON THE BOOK BY JAMES HAMILTON. MUSIC BY JAMES HAMILTON. EDITOR: JAMES HAMILTON.

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## Theatre Notes

— continued from page 33

had snatched her purse from her cart just by peering into their eyes. Even better is Chiarelli's account of the time he encouraged his university buddies to light up a joint in the family kitchen—right in front of his mother. "Don't worry," he assures his understandably hesitant friends. "Sicilians don't betray family members over something so insignificant as a *crime*!"

The play runs two hours, but you get the feeling when it's over that Chiarelli has barely scratched the surface of his memories. We don't learn much about his six brothers and sisters, for instance, and even his father remains something of a mysterious figure. Perhaps Chiarelli is saving that stuff up for a sequel. *Cu'Fu Two*, anyone?

### Baby, remember my name

Imagine Mentorship Program • auditions May 9 I can still recite



**FREE  
FOOD!**

see Page 39!

the speech a club-wielding Debbie Allen gave at the beginning of each episode of *Fame*. "You got big dreams. You want fame." (Come on—say it along with me.) "Well, right here's where you start paying *In sweat*!"

Let's hope the kids who enrol in Fringe Theatre Adventures' mentorship program *Imagine* earn more lasting renown than, say, *Fame* stars Lee Curreri or Gene Anthony Ray. From July 4 to 31, students aged 15-20 from across the province will be working with some of Alberta's finest theatre professionals to rehearse and perform the stage musical *Fame*. (I hope they get to do that great "Desdemona" number from the series' first season.)

Auditions for young actors, musicians and technicians will be held at Fringe Theatre Adventures (in the Arts Barns) starting at 10 a.m. on May 9. Call FTA at 448-9000 for audition requirements or to book an audition time.

### The Players club

**No Holds Bard Fundraiser • Arts Barns • May 1** It seems to be fundraiser season for Edmonton's many theatre companies, and this weekend, it's the Free Will Players' turn. The evening will feature entertainment provided by the Players themselves, food from Chi-anti Café and Restaurant, door prizes and a live and silent auction.

Don't let these poor players strut and fret their hour upon the stage and then be heard no more; the \$10 tickets are available through TIX on the Square, and can be charged by phone at 420-1757.

## Future looks Rosie at AMPIA Awards

By NICOLA SIMPSON

It seems the reports of the death of the Alberta film and television industry have been greatly exaggerated. Bloodied but unbowed, the local scene was on display last Saturday night as Rosie Awards were handed out the Alberta Motion Picture Industries Association (AMPPIA) Awards, but the industry's prospects might not be as Rosie as those in the biz would like to believe.

The film and television industry pumped \$54 million dollars into Alberta's economy in 1998 and employed more than 1400 Albertans. While that's \$14 million more than in 1997, it's a far cry from the levels of the 1980s and early 1990s.

Some might say these figures are healthy. That \$54 million may only be a fraction of the almost \$1 billion dollars a year B.C.'s booming film industry generates for its province, but the majority of the films made in Alberta are home-grown, not run-away Hollywood productions. And that's what Saturday night was all about: recognizing the accomplishments of Albertans.

### Mentors: the freshmaker

"It's a strange little competition, full of surprises," says Francis Damberger, who won the Rosie for best dramatic director for *Heart of the Sun*. The surprise is that there were enough productions to fill out the list of nominees, even without American satellite productions. Still, a glance at the nominations demonstrates the aridity of the

Alberta film community. For example, best series winner *Mentors* didn't have much competition to worry about—it was the only series nominated.

Saturday night's big winner was *Heart of the Sun*—its four Rosies also include best art director, best actress and best cinematographer. Its awards sweep isn't the only unique thing about the film—it's also actually getting screen time in Edmonton. Damberger expressed his gratitude to local theatre owner Rick Ostapchuk for bringing this Alberta story to the Garneau Theatre, starting this Friday.

Adequate distribution has always been more elusive for Alberta filmmakers than production funds. This being the 25th anniversary of AMPPIA, the obligatory retrospective opened the awards ceremony. While inspiring, it highlighted the devastation the industry has undergone since Ralph Klein axed the Alberta Motion Picture Development Corporation in 1996, until then the biggest source of funding for the province's filmmakers. But finding money is getting easier these days, thanks to a new allocation of provincial funds towards film and television production.

"They said \$5 million over three years," explains Damberger. "But we've turned it into \$20 million so far in 1999—and the year isn't over yet." He believes it won't take more than a year or two for the industry to get back to previous levels, but his biggest worry is how much indigenous product there will be. "My only concern is whether we'll get a chance to do our own stuff. The great

thing right now is that we're bringing our own crews back."

Those crews are important to Damberger. In his acceptance speech, he made a point of thanking "the real Alberta talent who went the distance on this 18-and-a-half-day shoot and made it into a real film to be proud of." Even with massive injections of cash from A-Channels and other sources, *Heart of the Sun* could only afford to shoot for less than three weeks.

### You can go home again

Countless film artists fled Alberta after Klein's massacre, and who can blame them? Every other province offers lucrative tax incentives to productions, and has the crews to support them. "Now people are coming back," says Damberger. "They're working here and moving back into their own homes. We'll never be number one or two in Canada, because of the weather. But we should be able to get back to number three."

It might be a tall order, judging by the current government's lukewarm affection for the arts. The atmosphere at Saturday night's awards was one of cautious optimism—the axiom among industry types seemed to be once burned twice shy. Damberger still believes in the AMPPIA awards, though. "Anything we can do to promote film in Alberta is worth it. We don't get a fair shake out east with the Genies and the Gemini's."

The Rosie awards may be the only recognition Alberta filmmakers receive—they certainly deserve more.

film

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WARNING! SOME THINGS ARE NOT WHAT THEY SEEM. SIZES AND PROPORTIONS HAVE BEEN EXAGGERATED FOR DRAMATIC EFFECT.



# A Walk on the Moon: one small step for Dustin Hoffman

...and one giant leap for Tony Goldwyn

By IAN CADELL

LOS ANGELES—Screenwriters love a fantasy world that has been compared unfavourably to winning lottery tickets. Pamela Gray discovered that sometimes you can buy the right ticket and still not win the money. Gray wrote a screenplay called *The Blouse Man* when she was at USC, the script won her the school's Samuel Goldwyn Screenwriting Award. But 200 producers read it and passed on it. According to Goldwyn's grandson, actor Tony Goldwyn, they said the screenplay, a story of star-crossed lovers who meet in a Jewish summer-bungalow colony in the Catskills in 1969, was too soft, too ethnic, and not commercial enough.

Goldwyn felt differently. Although he didn't think he should play either of the male leads, he wanted to direct the movie, which he retitled *A Walk on the Moon*. He ran into resistance from studios and producers but found a friend in Dustin Hoffman who says in an interview posted at a Los Angeles hotel that he agreed to be one of the producers because he thinks scripts with new ideas and unique characters should be encouraged.

You're driving down the highway and you see a hamburger

place and it's called Ernie's and someone says, 'Never heard of it,' and you keep driving. And then you see another one and you say, 'Hey, there's a place called Jerry's. It's got burgers; why don't we go there?' but they keep driving until they see a McDonald's and they go there. But this is the flip side of the audience of my generation, who felt that if you knew what it was going to be like you didn't want to go, because you wanted to be surprised."



*A Walk on the Moon* • Opens Apr. 30

## Casting Pearl before swain

The movie stars Diane Lane as Pearl Kantrowitz, a New Yorker who married her childhood sweetheart Marty (Liev Schreiber) at 17. Fourteen years later, in the summer of 1969, the world appears to be changing for everyone but Pearl and the other Jewish housewives who spend the summers at bungalows in the Catskills. On weekdays, their husbands are in New York and the only men they see are traveling salesmen. As Pearl develops an attraction to one of them, "the blouse man," she begins to wonder what her life would have been like had she not become pregnant when she was a teen.

Goldwyn came across the *Blouse Man* script at a time when he wanted to have more control over his own career. "I was looking for screenplays to produce and act in," he says. "I didn't feel right with either of the male parts [in the script] but I just wanted it to get made, because I saw some-



thing that was beautiful in the script. Eventually, I couldn't give it to anyone else because I had to do it myself."

## Tale of Hoffman

Hoffman says he encouraged Goldwyn to direct the movie because he believes that actors make the best directors. "Directors who haven't acted should take classes, because they don't know what it's like to be an actor. They don't

know what it's like to not be able to get it going as an actor. It's the most embarrassing, frightening, humiliating thing that stays with you for a lifetime. I still go out there scared. A director who has been an actor, like Tony, he doesn't say, 'Let's try it again. This time more energy, more energy.' You walk with them, you talk with them, and so when you get in front of the camera the director knows that the work is done before you roll. If I were a woman, I would

demand a female gynecologist."

Both Goldwyn and Hoffman wanted to make the movie because they saw something surprising within these traditional characters. Goldwyn says it was these unconventional aspects that made him fall in love with the story. "I had heard people saying that the problem with it is that it is an antiheroine piece, and how uncommercial it was, but I had found something that I loved and I didn't care."

# Short-film festival MisFits the bill

Local competition goes cheesy, gratuitous and international

By NICOLA SIMPSON

Short films are a little like small dogs. When they're good, they're fun to watch. When they're bad, they're just plain irritating. At the MisFit Short Film and Video Festival, there will be few dogs among the winning entries.

This is the second year of the rapidly growing festival organized by Film Zone, a University of Alberta film appreciation society. "This year we had to create an international category," says organizer Gregory Pang. "People around the world saw our website, which we really didn't expect. We had interest from the United Arab Emirates and Bulgaria, and one of the entries came from New York."

The films shown at the festival range from a one-minute entry for a commercial competition to a 15-minute vacation-video-turned-work-of-art. It's a pretty diverse group of films. Around 30 entries made their way to Film Zone, up 50 per cent from last year. Pang is hoping that the festival will grow in popularity and stature each year. "I see film and video production as a new art form," he says. "We're trying to see if there's one that's not

## Pang hungry for entries

MisFit is often compared to Local Exposure, the homegrown short-film festival portion of the Local Heroes festival. And Pang admits that they get a lot of "spillover entries." But, he says, there are significant differences between the two.

"Local Exposure has a five-minute time limit for entries," he explains. "Ours is 20 minutes. Also, Local Exposure has to be 'family content'—no swearing, violence or sex." MisFit doesn't like to see sex in the entries, but otherwise the festival is remarkably open-minded. "We

take amateur or pro films, and we judge by content, not technical superiority," says Pang. Story takes precedence over production values in this festival, but there are limits. "If it's a great story, but you can't hear it and you can't see it, there's a problem," Pang cautions. "Otherwise, it's whatever you want to enter."

The range of awards categories is also wider than in Local Exposure. A panel of entertainment industry professionals will award prizes in all the traditional categories: best editing, best actor, best screenplay, best director, best cinematography. But there are also prizes for cheesiest, most gratuitous and best international short films and videos.

There's also an audience award for best picture, and Film Zone members vote for the MisFit

award. Winners will receive custom-made plaques—but everyone who comes to the festival is a winner, says Pang. He's not just iterating a cliché: he means everybody gets some swag to take home. "We're giving away mugs, movie posters, and lots of other great stuff," he explains, mostly items donated by the festival's sponsors.

## Crash course dummies

"We hope people come to mingle. We'll have food, and it'll be a lot of fun," Pang promises, adding that getting sponsors was the hardest part of the festival's planning. "I read *Marketing for Dummies* and we sent out a lot of letters. A lot of businesses donated a little here and there. Multimedia Communications, Inc. is providing the audiovisual services for the evening, and other businesses are giving us stuff to give away." It seems as though the success of Local Heroes has encouraged more local businesses to jump into the movie biz.

Even if you don't walk away with a plaque under your arm, MisFit entrants will still at least get a chance to see their film on the big screen, an exciting reward in itself for first-timers. "We've put together a music video montage of all the entries, as kind of a thanks for entering," says Pang. And like the Oscars, it's an honour just to be nominated—but in the MisFits festival, there'll be no orchestra obnoxiously cutting off the speeches.

# What's New 1999

## Call for Submissions

The Art Rental and Sales Gallery will hold their semi-annual "What's New" exhibition of consignment art work beginning on June 17 and any artists interested in consigning their work through this popular gallery are invited to send their submissions to the selection committee.

### Submission Procedure:

Initial selection of work will be made through slide submissions only. Submit between 10 - 15 slides accompanied by a c.v. and a slide list including: artist, title, medium, dimensions, and price. Please send slides of available artwork only. Submissions may be 2D or 3D, however exhibition space is limited and this will be a consideration in the selection process. Artwork must be framed (when applicable) and ready for exhibition and consignment.

For details on consignment procedures please contact the Art Rental and Sales Gallery at 429-1232.

**Submission deadline is Saturday, May 29, 1999.**



The Art Rental and Sales Gallery  
at The Edmonton Art Gallery,  
2 Sir Winston Churchill Square  
Edmonton, AB T5J 2C1  
ph: 429-1232



# Funny Games isn't funny ha-ha

Arty Austrian thriller deconstructs movie violence

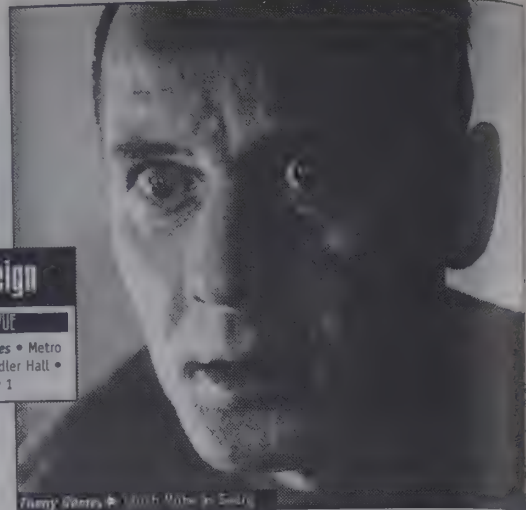
By PAUL MATWYCHUK

As *Funny Games* opens, Georg (Ulrich Mühe), his wife Anna (Susanne Lothar) and son Georgie (Stefan Clapczynski) are driving peacefully along a country road, playing classical CDs on the minivan stereo and looking uncannily like the mild-mannered family that obliviously drives onto a high-speed raceway in that TV commercial.

Soon after they arrive at their cottage, however, their placid existence is shattered. Two young strangers wearing summer whites and cloth gloves and calling themselves Peter and Paul show up at their doorstep, worm their way into the house, kneecap Georg with a golf club and take the family hostage. Paul is the handsome one who does most of the talking and Peter is the chubby one who mostly follows Paul's orders, but other than that, we learn little about them. Terrifyingly, the pair seems to have no motive, no conscience and no inclination to show their hostages any mercy.

The press kit for *Funny Games* contains an essay by Austrian writer/director Michael Haneke on the portrayal of violence in the media; Haneke explains that his film was intended as a moralist deconstruction of onscreen violence.

But I'm not sure how deep Haneke's message really goes. Periodically, he lets Paul deliver ironic asides right into the camera—at one point, Paul remarks how he can't kill Anna just then because "we're not up to feature length yet"; at another, he asks the audience who we're rooting for him and Peter or the helpless family. The most startling moment comes when Paul picks up a remote control and "rewinds" the



*Funny Games* stars Susanne Lothar as Anna.

film in order to go back in time and regain the upper hand from his hostages.

## Mind your elbows

These postmodern devices, not to mention the cool, distant tone of Haneke's direction, do the trick of keeping us from getting too emotionally caught up in the violent storyline. But isn't questioning the nature of movie violence—even at a film like *Natural Born Killers*—something every intelligent moviegoer does anyway, without the director nudging him in the ribs and prompting him?

Haneke's message that moviegoers are complicit in acts of onscreen violence seems a little crazy to me—some movie violence is responsible and some isn't. I hope I can tell the difference and react to the films accordingly. How is any of it *my* fault? When Haneke has Peter and Paul refer to each other occasionally as "Tom" and "Jerry" or "Beavis" and "Butthead," he puts himself in the same camp as every Republican senator who blames *South Park* or Ozzy Osbourne or comic books for the decline of the world's moral standards.

## Lothar: give her a hand, people

But at least Haneke practices what he preaches. The violent scenes in *Funny Games* are presented in an unsensational manner as possible—often off-screen—and their devastating emotional and physical consequences are unmistakable. The most gripping sections of the film are the long, wordless scenes between Georg and Anna after Peter and Paul leave the cottage. Mühe and especially Lothar wear their pain right on their faces, and watching them stumble about their ruined cottage, numbly trying to comprehend what has happened to them, is excruciating.

*Funny Games* is well-made and exceedingly well-acted, but I don't think it's the shattering critique Haneke hoped it would be. Plenty of mainstream crime movies—Carl Franklin's *One False Move* is a prime example—have used the same basic plot to make the same basic point without getting worked up into a moralistic art-movie lather about it.

Please note that due to a *Citadel Theatre* event, *Funny Games* will not be screened on Sunday, May 2 as listed in Metro Cinema's programme.

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Janet Maslin THE NEW YORK TIMES

"The Nicest Surprise I've Had in a Long While! See For Yourself: This Movie is a Wonder!"  
Joe Morgenstern, THE WALL STREET JOURNAL

★★★★★  
Jan Wahl, NBC-TV

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**LIFE IS BEAUTIFUL (PG)**  
Daddy 9:40 pm  
Sat Sun 1:30 4:00 7:30 10:00 pm  
Fri Mon Tue Wed Thu 7:30 10:00 pm

**THE MATRIX (14A)**  
Violent scenes, gory action.  
Sat Sun 1:30 4:00 7:30 10:00 pm  
Fri Mon Tue Wed Thu 7:30 10:00 pm

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Showtimes effective: Fri, Apr. 30 - Thu, May 6, 1999  
Showtimes: 1:15 pm & 7:15 pm (Fri, Sat, Sun) 1:15 pm & 7:15 pm (Mon, Tue, Wed, Thu)

**A BUG'S LIFE** G  
Daily 12:45 3:05 5:25 pm

**BLAST FROM THE PAST** PG  
Course language, Daily 2:45 7:30 pm

**THE DEEP END OF THE OCEAN** 14A  
Daily 12:10 2:40 5:10 7:40 10:10 pm

**ELIZABETH** 14A  
Violent and disturbing content  
Daily 1:45 4:30 7:15 10:00 pm

**JAWBREAKER** 14A  
Violent scenes, gory action  
Daily 1:30 4:35 7:30 10:05 pm

**PATCH ADAMS** PG  
Course language  
Daily 1:40 4:15 6:50 9:30 pm

**THE PRINCE OF EGYPT** PG  
Daily 11:55 am 2:15 4:35 pm

**SAVING PRIVATE RYAN** 14A  
Graphic war violence, Daily 12:30 4:00 7:30 pm

**A SIMPLE PLAN** 14A  
Violent scenes, coarse language  
Daily 1:35 4:20 7:05 9:50 pm

**STEPHOM** PG  
Course language, Daily 1:25 4:10 6:55 9:40 pm

**200 CIGARETTES** 14A  
Course language throughout.

**VARSITY BLUES** 14A  
Course language & suggestive scenes  
Daily 12:20 5:15 10:25 pm

**YOU'VE GOT MAIL** PG  
Daily 6:55 9:30 pm







# Sun shines light on a shameful past

Damberger tackles Alberta's sterilization

By DAN RUBINSTEIN

Adolf Hitler may have been its most notable practitioner, but the pseudo-science of eugenics wasn't introduced in Nazi Germany. It was actually 1880s Britain that gave the world the aberrant belief that the human species can be improved through selective reproduction. It wasn't some deranged Nazi scientist who first said undesirable traits like madness and promiscuity could be bred out of society; Francis Galton, a cousin of Charles Darwin takes that honour.

In Alberta, the Sexual Sterilization Act was passed in 1928. By the time it was repealed in 1972, nearly 3,000 people had been legally sterilized—most against their will, some without even knowing what happened. Most were interned at "training schools" for the mentally defective. Many had normal intelligence but came from abusive homes or had minor learning difficulties. And behind each victim there is a story.

*Heart of the Sun*, the third feature directed by Alberta's Francis Damberger, tells the fictional tale of Jennie McGrane, a young woman whose hidden past is revealed through a series of increasingly vivid flashbacks. Growing up at the edge of the plains during the Great Depression, Jennie (Christiane Birt) is dispatched by her mother to work as a housekeeper for the local Catholic priest, Father Edward Fabrezeau (Michael Riley). Father Ed being the pillar of the community that he is, has sex

with Jennie, tells her she's evil and sends her off to an institution where she must remain until God forgives her. Eventually, after Jennie's "appendix" is removed (and I emphasize the quotation marks), she returns home. She meets and marries Harry McGrane (Shaun Johnston) and begins a blissful life as a farm wife. Having a child is her only true desire.

You can see the conflict coming. And with Father Ed still sticking around town, it's bound to be a doozy.

## Dialogue not Heartfelt

Damberger, whose previous credits include *Road to Saddle River* and *Soltara*, tells the story in a fairly straightforward manner. Even with the abundance of flashbacks, it's easy to see where the plot is headed. The film's simplicity is partly due to its origins as a play, *Jennie's Story*. But there's a certain lack of subtlety to *Heart of the Sun* that detracts from its emotional power. Many segments contain unfortunately clichéd dialogue—which is surprising coming from the director of *Road to Saddle River*, an absurd road trip flick that's one of the most original movies I've ever seen.

It's not hard to overlook these minor faults though. The acting is solid (despite Eric Johnson's appearance as a Brad Pitt-like altar-to-be returned farm hand). And the film is beautifully shot, most of it takes place near Medicine Hat at a century-old farmhouse nestled at the bottom of a butte beside a river. Which is one of the points of the film, I think—to show that something so inhuman could happen anywhere, even the beautiful places.

# Spade gets neutered in *Lost and Found*

Humour hard to locate in lame farce

By JANET SMITH

Some comedians were never meant to play romantic leads. As *Two If By Sea* proved, people would much rather see Denis Leary hacking Marlboros and spitting out invectives than getting cuddly with Sandra Bullock. Equally ill-suited to these sorts of roles is David Spade, best known for his sulphuric-acid-strength sarcasm and "Hollywood Minute" bitchiness. In *Lost and Found*, when his character, Dylan, professes his adoration for anonymously exotic love interest Lila (Sophie Marceau), Spade's about as sincere as he was on *Saturday Night Live* snarling his signature line, "And you are...?" Worse, the impish actor is cast here as something of a ladies' man in the film's horrific opening sequence, Dylan sneers at his ex-girlfriend (a stripper in a cow-girl costume) "I don't know why we went out in the first place," then ogles her chaps and quips, "Now I remember." Like the rest of the film, Spade's delivery is not so much offensive, sexy or even funny as just awful.

Director Jeff Pollack (*Boys n' Girls*), apparently aware that chemistry is lacking, rifles through his own lost and found of formulaic remnants from other movies. Smitten by his cello-playing neighbour, Dylan kidnaps Lila's yappy Cairn terrier so that he can play hero when he "finds" it later. When *Lost and Found* isn't trying to be *The Truth About Cats and Dogs*, it's stealing directly from *There's Something About Mary*: numerous gags involve Dylan's cruel treatment of the pooch (he throws it in the dryer and lets it eat junk food



Lost and Found ▶ David Spade as Dylan

until it barfs), and he has an aging, dried-out landlady who wears mummies (Lena Harris, George's mother on *Seinfeld*)

## Spade wields same shovel

But the most pathetic comes from Spade's own body of work. Just when you think you've forgiven him for trying

that goes against type (he did, after all, write this stuff), another stupid, obnoxious kick shows up. In *Tommy Boy* and *Sheep*, Chris Farley was no John Candy, assured that *Mad TV*'s Artie Lange was the honour of smearing dog poop on his in one scene) is no Farley.

Predictably, Spade is only funny when putting someone else down. (He makes a suitor—played by French heartthrob Patrick Bruel—with the line, "At least I don't have to stop in the middle of some lame costume go, 'How you say?'" It's a talent that exactly warm up a romantic comedy.

Only a short scene with Jon Lovitz, "dog whisperer" provides a brief moment that some SNL alumni are capable of the leap to celluloid. As for Spade's Hollywood prospects, all that can be said is, "Bitch."

## Make your vote count!

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your senses into orbit. Maybe it's the chocolate creation that lives on in your memory and calls out to you every time you eat out. Edmonton has it all.

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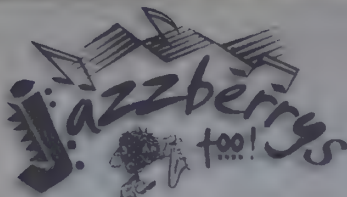
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## Restaurants

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\$ Up to \$10 per\*  
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\* Price per person, before tax &amp; tip

**Insomnia Pub** (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

**Iron Horse Eatery & Watering Hole** (8101 - 103 St., 438 - 1907.) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

**Keegan's** (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. \$

**Larry's Cafe** (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

**Louie's Submarine** (8109 - 104 St., 431-0897) Fresh baked bread, soups and salads. Open now! \$

**Nellie's Tea Shoppe** (12606 - 118 Ave., 452 - 9429) Edmonton's best keep secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$

**Phatz Restaurant** (10331 - 82 Ave., 413-0930) The ultimate in diversity. An eclectic assortment of appetizers, entrees and pastas, and delectable desserts. Live jazz every Wed.

**The Raven** (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

**Rosie's Bar and Grill** (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

**The Sidetrack Cafe** (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

**The Tea House** (52604 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Mystery dinners held monthly. Breakfast & lunch; \$; dinner \$-\$\$

**Timothy's** (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

**Turtle Creek Cafe** (8404-109 St., 433-4202) Informal, stylish bistro with good variety of dishes & pizza, stir-fries, pasta and more. \$\$

**Unheardof Restaurant** (19602-82 Ave.,

432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

**Urban Lounge** (8103 - 105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

**Zac's Place Cafe and Pub** (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

## CHINESE

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

**Man's Cafe** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$

## EAST INDIAN

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

**Khazana** (10177 - 107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Rated 5 stars by *Edmonton Journal*. Try our Tandoori luncheon buffet. \$\$

**Mr. Samosa** (9630 - 142 St., 451-5687) Creative East-Indian cuisine. Come in & let your taste buds jump with joy with a whole new experience in the authentic East-Indian cuisine. \$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

**Spicey House** (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas, banyans, tandooris. Catering for all occasions. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$\$

**Madisons Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2pm. \$\$\$

## FISH &amp; CHIPS

**Paperboy's Fish and Chips**, Eggrolls and Art (9965-82 Ave., 431-0865) We have the best fish and chips!!

## GREEK

**Koutouki Taverna** (10704-124 St., next to Roxie Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yanni himself. See you there!

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Gorgeous patio with friendly staff serving lunch and dinner. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek

## Quick Bites

## Edmonton Farmers Markets

## Beverly Towne

Drake Hotel parking lot  
39 Street and 118 Avenue  
Tuesdays, 4 p.m. to 8 p.m.  
May 18 to September 28

## Collingwood

6655-178 Street  
Sundays, 10 a.m. to 3 p.m.  
Wednesdays, noon to 6 p.m.  
May 2 to October 10

## Capilano

Capilano Shopping Centre  
5004-98 Avenue  
Saturdays, 9:30 a.m. to 5:30 p.m.  
Year-round

## Downtown

10165-97 Street  
Monday to Saturday, 8 a.m. to 3 p.m.  
Year-round

## Meadowlark

Meadowlark Shopping Centre  
Thursdays, 11 a.m. to 6 p.m.  
Year-round

## Millwoods

Millwoods Recreation Centre  
7202-28 Avenue  
Thursdays, 5 p.m. to 8 p.m.  
June 3 to September 30

## Old Strathcona

103 Street and 83 Avenue  
Saturdays, 8 a.m. to 3 p.m. (year-round)  
Tuesdays and Thursdays (July and August), noon to 4 p.m.

## Information for Quick Bites is available just fax us at 426-2884 or e-mail us at quickbites@vue.ab.ca

## Istans in Edmonton. \$\$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$\$

## IRISH PUB

**O'Byrne's Irish Pub** (10616 - Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. Featuring our homemade fish 'n' chips to our famous Irish breakfast. Our menu changes daily, so please come in & indulge in our experience. \$-\$\$

## ITALIAN

**Bruno's Italian Restaurant** (9914-82 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$

**Chianti** (10501-82 Ave., 439-7300) Cell paintings serve as a nice backdrop to the establishment offering the best selections in town. \$\$

**Fiore Cantina Italiana** (8118-43 Ave., 439-8466) Good, affordable, restaurant campus. \$

**Frank's Place - Pacific Fish** (10020-101 Ave., 422-0282) Situated 1/2 a block

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offers tasty home-made pizza. Dine In, free delivery. \$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

**Pharos Pizza** (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals \$

## PUBS

**Elephant & Castle** (3 locations: 103 St. & Whyte Ave.; Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British & Canadian beer and single-malt scotch. \$

**Nathan's Pub & Grill** (8930 Jasper Ave., 421-4651) Great food—large servings and value for your money. \$

## SPANISH

**La Tapa - Restaurante & Tapa Bar** (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in

a casual atmosphere. Specializing in Pael la and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain.

## THAI

**Bua Thai Restaurant** (10049-113 St. 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11am-10pm Mon-Fri; 4pm-10pm Sat-Sun \$\$\$

**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes - spicy and flavourful. Good enough for the Rolling Stones. \$\$\$

**Krua Wilai Thai Restaurant** (Sterling Pl. 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

## UKRAINIAN

**Pyrogy House** (12510-118 St., 454-7880) Pyrogies and cabbage rolls - just like Baba used to make. \$

## VIETNAMESE

**Bach Dang** (7808-104 St., 448-0288) Vietnamese Noodle House. \$

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

## This little writer went to market

By JENNIFER COCKRALL-KING

It must be spring. For the first time in about six months, I left my house early Saturday morning—voluntarily, no less. I was awake, dressed and out of the house by 7:30 a.m. in a rather competitive market-going mood. (Non-competitive marketgoers usually roll in by mid-morning, are content to pay for parking and wade slowly through the crowd from booth to booth.) I've made the mistake several times of showing up late at the Old Strathcona Farmers Market, having to ransack the dark recesses of my car for parking change, only to find out that the world's best lemon loaf is sold out—never again!

Edmonton has seven farmers markets (see the Quick Bites column for a list). The most popular, and the biggest, in the city is the Old Strathcona Farmers Market: with a rotating roster of approximately 200 vendors (some permanent and some seasonal), it's one of four such markets that operate year-round in Edmonton.

Because of the fabulous early-spring weather, last weekend's market was already bustling by 8 a.m. In terms of garden-fresh produce, it's still a bit early (lots of potatoes and carrots, turnips and beets), but a few vendors were selling vine-ripened tomatoes and peppers as well as fruit from B.C. On the other hand, the market in springtime is a great place to pick

up all sorts of interesting things for the garden—tomatoes, herbs, seed potatoes, bedding plants, window boxes and so forth.

## Lofty aspirations

The other appeal of a local market is the satisfaction of buying food directly from the people who grow or raise it. You have the opportunity to talk to the growers and tell them what you want. If you're looking for a particular vegetable or cut of meat that you can't find, you can ask the vendors if they sell it or know of anyone who does. When you speak directly to the farmer, there's a much better chance of their indulging your fantasy of, say, buying "aspiration"—a cross between asparagus and broccoli that tastes fabulous and is very popular in U.S. restaurants (hint, hint)—right here in Edmonton.

While few of us get all of our groceries this way, farmers markets tend to be pretty good one-stop-shopping places, with necessities like fresh chicken, organic beef, Alberta honey, great cheeses and baking. They also have products that you can't readily find in commercial retailers. At the Old Strathcona market, for instance, you can buy wild boar, bison, farm-fresh eggs, organically grown baby all-blue potatoes and fingerling potatoes, pickling cucumbers, homemade perogies, locally made condiments, jams, jellies and willow furniture all in one place.



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# Bulletin Board

The Salvation Army has once again proved to be, well, a salvation, you might say. For the past few months, the well-known organization has had their Teens Helping Teens line — and running. You think it hasn't impacted? Consider this — in the short time the crisis line has been in operation, it has already assisted 20 teens who were experiencing troubles, two more than the total number of young people who committed suicide in 1996. The Salvation Army is ecstatic with the reaction and they're glad this service can be offered in communities where similar lines simply don't exist. And for all those teens who feel they have nowhere to turn to, please remember, there are many souls out there willing to listen. If you need to call, dial 426-TEEN (8336) locally, or toll free 1-877-803-TEEN provincially.

Do you remember how beautiful the weather was last weekend? Was that first turn down to the River Valley a memorable one? Well, you can do it all over again on Sunday, May 2 — and this time, there's more to it than just making and relaxing. Join the thousands of people prepared to participate in the Edmonton Super Clean-Up for MS, where every step you take makes a difference. The event is a fundraiser for MS research. And, most exciting about donations donated to the cause, the route with a donation will allow the route pass to be used for a year. But it doesn't end there. The fun-filled day includes

many of our burgers, fruit, juice, etc., entertainment (like the Bel Nevis Pipe Band, Edmonton Eskimo Cheer Squad, the Jason Sharp Jazz Quartet, etc.) and even raffles. So what more could you want? Okay, okay, a raise would be nice but whadda we look like — miracle workers? Come on out and like the saying goes, "just do it." Speaking of slogans and raises, I wonder how those Nike employees are doing in the Far East. Anyway, call Delina Knudsen at 471-1014 for any additional info.

If you happen to be in cleaning mode (it's worth a shot to ask), a few different groups could use your help. The River Valley Park Rangers are asking Edmontonians to come out for the 12th Annual River Valley Clean-Up on Sunday, May 2 from 10 a.m. to 2 p.m. Over 1,300 bags of garbage (common people, 1,300!) were collected last year by 1,100 good-hearted volunteers. Call 496-7275 to register a group. Remember the River Valley is North America's largest stretch of urban parkland, so keep it clean — or at least help out when it's dirty. And if Sunday really got you jacked about cleaning, Colonel Cluser Duster (we know him... good guy) needs you for the 15th Annual Spring Sweep to help spruce up downtown. It happens Tuesday, May 4 — form your own sweep team and help get the city in shape for summer. Everything gets underway at 7:30 a.m. when participants meet for breakfast provisions at the vacant building on the northeast corner of Jasper Ave. and 104 St. Call Karen Carlson for details at 426-8580 — as soon as possible!

To get your event listed on our Bulletin Board, fax **Vue Weekly** at 426-2889 with the info. Send it addressed to "Bulletin Board".

## alternative

THE ATTIC BAR AND LOUNGE 10407-82 Ave. 433-1069. \*Every MON Open Stage hosted by Skid Daddy. THU: Student Night.

EMPIRE SKATE PARK 8706-106A Ave. FRI 30: Incantation, Solus and Thorazine.

LUSH 10030A-102 St., 424-2851. \*Every TUE: new indie & alt rock with DJ Pepper. \*Every WED: Bronx night-Retrofution with DJ Code Red & Slimmy Dave (alternating weekly). \*Every THU: desire: downtempo with DJ Spittmilk and DJ Slacks... urban environment. \*Every FRI: TGIF: new riffs and beats with DJ Jason. In the Velvet Underground: Big Up, jungle with DJ Celcius. \*Every SAT: Groovy Train, alt rock and dance with DJ Pepper. In the Velvet Underground, Rockstar: weekly guest DJ, spinning house, techno, breaks, downtempo, jungle.

MICKY FINN'S 2nd Fl., 10511A-82 Ave., 439-9852. \*Every SUN: Open Stage hosted by Everett Lakoi. Every TUE: Name That Tune. Every WED: Trivia Night. THU 29: Mugsshots.

NEW CITY LIKED LOUNGE 10161-112 St., 413-4578. \*Every FRI: Freedom Fridays: Nicky Miso & Guests. \*Every WED: Wednesday Night Sminoff Swing Cabaret. SAT 1: Choke. SUBURBS: SAT 1: Las Vegas Crypt Keepers, with Fifth Season, Fat Man's Belly and Mammoth.

REBAR 10551-82 Ave., 433-3600. \*Every SUN: DJ Big Daba, alternative. \*Every MON: (downstairs): DJ Chuck Rock requests. \*Every TUE: (downstairs): DJ Chuck Rock: swing, punk, rock, ska. \*Every WED: (downstairs): DJ Big Daba, alternative. \*Every THU: (downstairs): Hardtimes, (upstairs): Goodtimes. \*Every FRI: (downstairs): Open Table Friday; (upstairs): DJ Mikee. \*Every SAT: (downstairs): DJ Mikee, techno/house/alt/rock; (upstairs): DJ Davey James. \*Every SUN: DJ Big Daba: Alt. \*THU 29: Guest DJ Pascal. FRI 30: Rebar's 6th Anniversary with the Real McKenzies and Wreckless. WED 5: Dead Jesus with Gross Lobotomy. THU 6: Guest DJ Pure Science.

REGAL BAR AND CAFE 10025 Jasper Ave., 990-1212. www.mildredhoney.ca/orthworld. \*Every SAT night live music.

REV 10030-102 St., 423-7820. \*Every TUE: New Indie & alt rock with DJ Pepper. \*Every WED: Bronx night - Retrofution - with DJ Code Red and Slimmy Dave alternating weekly. \*Every FRI: TGIF new riffs and beats with DJ Jason. \*Every SAT: Groovy Train, alt rock and dance with DJ Pepper.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. \*WED open stage 8:00 hosted by Joe Matal. (Jam night)

SUBLIME 10147-104 St., Bsm., 905-8024. \*Every FRI: DJ Raws. \*Every SAT: Locks

Garant.

VICIOUS PINK 10148-105 St., 424-3283. \*Every TUE: Inquisition, DJ Nik Rofeelya. \*Every THU: Club Classics, DJ Lefty. \*Every FRI & SAT: DJ's Lefty, Nik Rofeelya & Edge.

## blues & roots

ACACIA MASONIC HALL 10433-83 Ave. FRI 30 (8 pm): D'Arcy Greaves Trio. Phone Goutare Classique for tickets: 433-6209.

BLACK DOG 10425-82 Ave., 439-1082. \*Every SAT (3-6 pm): Hair of the Dog. SAT 1: Ben Sures. SAT 8: Mike McDonald.

BLUES ON WHYTE 10329-82 Ave., 439-5058. \*Every SAT alt: Blues Jam. THU 29-SAT 1: John Campbell Trio. SUN 2: Brass Monkey Singer/ Songwriter Competition: Tom Roschikov, Dennis Franz, Cindy Horton, Lloyd Little, Ahlia, Bill Mackinnon. Special guest the Terry Morrison Trio. MON 3-SAT 8: Incognito! SUN 9: Brass Monkey Singer/ Songwriter Competition with special guests Al Brand and Barry Highwinder.

BREADSTICK CAFE ON WHYTE 10159-82 Ave., 430-7779. \*Every WED: 7:30 pm acoustic open stage hosted by Drew Walker.

CALIENTE LATIN CLUB 10815 Jasper Ave. at Mayfair Hotel, 914-0152/425-0850. \*Every THU (8:30 pm): Free dancing lessons and Dance Party. FRI 30-SAT 1: Onquesta Energia. FRI 7-SAT 8: Sonora Tropical.

CAPPUCCINO AFFAIR 8 Sioux Rd., Sherwood Park. \*Open stage every THU (7:30-11 pm) for musicians, comics and poets, hosted by Ron Taylor.

CHATEAU BEIRUT 12323 Stony Plain Rd., 482-5442. \*Every SAT: Live Middle Eastern Music.

CHRIST CHURCH ANGLICAN PARISH HALL 12116-102 Ave., 462-0463. FRI 30: Three Songwriters in the Round, with Rob Heath, Jennifer Gibson, Cory Brewster.

CITY MEDIA CLUB 6005-103 St., 433-5183. \*Every FRI: Dart Night. THU 29: Eileen Kereulik & Maple River. SAT 1 (8 pm): Sheila Na Gigh, Celtic Music for Mayday with special guest Roger Helfrick.

CLUB MACARENA 10816-95 St., 425-5338. \*Every SUN: Jammin' & Madness (Open Jam).

CRISTAL LOUNGE 10366 Jasper Ave., 426-7521. \*Every WED: DJ Split Milk & Guests.

DEVIL'S 10507-82 Ave., 437-7489. Every MON (8:30 pm) The Chickensnails.

FIDDLER'S ROOST 8906-99 St., 439-9788, 461-1358. \*Every MON (7:30 pm): Goun-

try Classic Jam Session & Open St. \*Every WED (7:30 pm): Bluegrass session presented by the North Rivergrass Circle. \*Every THU (7:30 pm): Time Fiddle Jam Session.

GOODFELLOWS PUB 3046-106 St. 1111. SAT 8: Mr. Lucky.

GREAT CANADIAN BAGEL 8623-111 St. 0460. \*Every SUN: Acoustic Open Stage hosted by Paul Levens (7:30-11:00 pm).

INSOMNIA PUB 5552 Calgary Tr. 414-1743. \*Every SAT: jazz & The Method (9 pm-1 am).

J.J.'S PUB 13160-118 Ave., 451-9196. 30-SAT 1: Slim Whitman's Night.

LA HABANA 10238-104 St., 426-0460. \*Every SUN: Latin Dance Lessons. \*Every Dance Party. FRI 30-SAT 1: Sonora.

LITTLE FLOWER SCHOOL Behind the Field, 429-3624. \*Every WED (8 pm) Open Stage hosted by Brian...

MISTY ON WHYTE 10988 Ave., 433-3512. \*Every WED: Open Stage Hosted...

MAIT ARENA SAT 8 (8 pm): Blossom into Blue Festival featuring Downbeat Blues Band, Sw... Johnson, Dutch Cameron Band, Lester Band, Heavenly Blues Band and the Dusters, Harp Brown and the Blood...

O'BRYNE'S 10616 Whyte 414-5766. \*Every THU: International Irish music. Dunn, Shannon and friends. SAT 1: K...

Rockin, THU 6: Boys of the Mother's Day Brunch with Irish dance performances and clinics. Celtic music and more.

PUCK'S SPORTS BAR 11845 Capilano Ave. 471-1231. Every FRI & SAT: Blues Jam.

RIVERDALE HALL 9231-100 Ave. SAU... Hann.

SIOTRACAFÉ 10333-112 St., 426-7129. CBC Radio New Talent (live taping for Songs in the 1: Rockin' Highliners CD Release. 7: Benefit concert for Kosovo. Feast, Groovesetter Cool Blue Melod Awake and Dreaming.

STARBUCKS \*Downtown (104 Ave. 110 424-2455) FRI 30 (7 pm): Coy... \*Jasper Parks (149 & Stony 489-2464) FRI 30 (7 pm): Stu... \*WEM (489-8336) FRI 30 (7 pm): Shep... \*Southpoint (Calgary Trail 463-4300) WED 5 (7 pm): David... \*Depot 170 (170 St., 99 Ave. 481- FRI 30 (7 pm): Wendy McNeill... (Southgate Mall, 431-2850) THU 2 pm: Ben Sures \*St. Albert (St. Alde Trail, 458-6551) FRI 30 (7 pm): J... Rathien. \*Strathcona (Whyte Ave., 4...

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# NMW99 MUSIC INDUSTRY CONFERENCE MAY 7-8, 1999 • ROBSON SQUARE CONFERENCE CENTRE

## KEYNOTE ADDRESS

by **DONALD TARLTON** (aka DONALD K. DONALD)



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"WESTCOAST TOURING"	"MANAGERS & ARTISTS"	"SECRETS OF A&R"
"I WANT MY MP3"	"WIDE WORLD OF WEB SITES"	

## PANELISTS INCLUDE:

LEMMY (Motorhead), SANDY PEARLMAN (VP A&R, Goodnoise Records), ELLIOTT LEFKO (Universal Concerts Canada), JJ JOHNSTON (Standard Radio Inc.), KEITH PORTEOUS (VP & A&R, BMG Music Canada), BRAD MERRITT (54-40), MARK JOWETT (Netwerk Records), BRADY LAHR (Liquid Audio), LEEDS LEVY (Chrysalis Music Publishing), TOM STORMS (VP A&R, Atlantic), RON BURMAN (Roadrunner NY), ...and many more!!

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Various service projects throughout the city, including Giovanni Caboto Park and River Valley cleanup, nursing home and hospital visits.

## Special events

**ROYAL HALL SAT 1 (2 pm):** Official opening ceremony. Asian Heritage Month.

**EDMONTON FESTIVAL** Sorrentino's. 474-6466. Sorrentino's 8th Annual Garlic Festival, April 30.

**EDMONTON CITY BIKE REPAIR** Sacred Heart Church, 108 Ave. & 96 St. SUN 2 (11 am - 5 pm).

**EDMONTON HITTER'S BALL** Shaw Conference Centre, SAT 1: Fundraiser for GMCC student scholarships.

**EDMONTON FEST '99** Festival Place, Sherwood Park, 100 7-SUN 9: The largest magic festival ever staged in Western Canada. Gala shows May 7 and 8 featuring Jeff McBride, Lee Egan, ICE McDonald and Mac King.

**EDMONTON'S DAY TEA** Rutherford House, 1553 Saskatchewan Drive, 427-3995. 3:30-5:30 pm. Lunch and tea at the Arbour restaurant, located at the House.

**EDMONTON '99 GALLERY WALK SAT 1** (10 am - 5 pm), SUN 2 (12-5 pm): A six-block tour of eight galleries. For info, call 488-5900, 482-1214, 482-2854, 488-4445, 482-1402, 488-2952, 488-3619 or 488-4892.

**EDMONTON WALK FOR MULTIPLE SCLEROSIS** Starting at Rundle Park, May 2.

**EDMONTON RUGBY** Trappers, Telus Field, 10233-86 Ave., 414-4450, SAT 1-TUE 4: Trappers vs. Las Vegas. THU 6-SUN 9: Trappers vs. Northlands.

**EDMONTON RACING** Northlands. •Daily: Northlands Simulcast Racing.

**EDMONTON POETRY** La Cité Francophone, 8527-91 St. By Howard Brenton. A passionate play about Byron and Shelley celebrating their magical spirit and uncompromising struggle to achieve their utopian dreams. Apr. 29-May 3.

**EDMONTON TWO** Horizon Stage Performing Arts Centre. By Neil Simon. George Schneider is devastated when his wife of 12 years dies. Then he meets spunky, dynamic Jennie Malone and faces the prospect of enjoying

life again. May 7, 8, 13, 14, 15.

**EDMONTON NASTY** Varcona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night @ 8 pm.

**EDMONTON DOLLS** Mayfield Inn, Nathan Detroit evades marriage to his chosen girl fiancée, while high-rolling Sky Masters revels in his reputation as a notorious gambler and womanizer. Until June 20.

**EDMONTON IMPORTANCE OF BEING EARNEST** The Citadel Theatre, 9828-101A Ave., 425-1820. By Oscar Wilde. Filled with wit, wisdom, tea and starched collars. The Importance of Being Earnest is the story of two men attempting to reinvent themselves in order to impress the families of the young ladies they hope to marry. A masterpiece of comedy. Until May 2.

**EDMONTON INDIANA BONES AND THE MISSING SHRINE OF YERK** celebrations Dinner Theatre, O'Acres Entertainment Hotel, 13103 Fort Road, By Kamila Reid. Savour a four-course meal and cheer our hero as he restores the lost archive, gets the girl, fights foes and uses his whip on misbehaving dinner patrons. Until July 18.

**EDMONTON IVANOV** Walderdale Playhouse. By Anton Chekhov. Until May 1.

**EDMONTON JAGGED EDGE THEATRE** Legacy Centre, Edmonton Centre, top floor, 463-4237. Live theatre at lunchtime. 50-min. comedies and musicals.

**EDMONTON MELODRAMIX** Festival Place, Sherwood Park, 449-FEST (3378). Firelight Theatre every SUN (7:30 pm), comedy and an improvised soap opera.

**EDMONTON NO HOLDS BARD** Arts Barns, 10330-84 Ave. SAT 1: Fundraiser for the River City Shakespeare Festival, entertainment by the Free Will Players.

**EDMONTON RETURN TO FANTASY'S ISLAND** Jubilation Dinner Theatre. Fantasy Rook's Island is ready for its Grand Reopening! Board "da plane!" once more. Until June 13.

**EDMONTON ROMEO AND JULIET** Arts Barns North, 10330-84 Ave. By William Shakespeare. The Edge-wise Ensemble presents Shakespeare's story of two young lovers striving boldly and rashly to make love in a world of violence. Apr. 30-May 1.

**EDMONTON SHADOWLANDS** Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave. By William Nicholson. The emotional true story of the brilliant C.S. Lewis and his tragic love for an American divorcee. May 5-9.

**EDMONTON THEATRESPORTS** Varcona Theatre, 10329-83 Ave., 448-0695. The 18th season of Edmonton's longest running and tastiest improv show. Every FRI @ 11 pm until July 30.

**EDMONTON VARCONA SPRING COLLECTION** Varcona

Theatre, 10329-83 Ave., 433-3399. Featuring Guido's Sweet Vendetta by air guitar line Lamb, Love Litigants by Stewart Lemoine and Story-Story Theatre by Cathleen Rootsaert. Until May 1.

## variety

**LESSARD LIBRARY** 6104-172 Street, 496-1871. Every WED: Chess Night! all ages, 7 pm. Every TUE: Magic: The Gathering, all ages, 7 pm.

**THE NODE ROOM** Circle Square Plaza, 118 Ave. St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

**NORTHLANDS SILVER SLIPPER** 988-4144. Singles dances twice monthly. Club Du Soleil. Club activities: Volleyball, Skiing, softball, golf, pool, curling. SAT 8: Spring Ball.

**RISEING STARS** 11748-95 St., 481-3451. •Every SAT (4-8 pm): Aboriginal Talent Search: singers or comedians.

## Workshops

**ALLIANCE FRANÇAISE DE EDMONTON** La Cité Francophone, 8527 rue Marie Gaboury (91 St.), 469-0399. •Every THU (7-9 pm): Drop-in French conversation.

**DEVONIAN BOTANIC GARDEN** Hwy. 60 north of Devon, 987-2064. **HORTICULTURE COURSES:** THU 29 (7-10 pm): Potpourri Herb and Flower Garden, WED 5 (7-9:30 pm): The Cottage Garden. **NATURE ARTS & CRAFTS COURSES:** Apr. 20-May 4 (3 Tuesdays) (6:30-9:30 pm): Dried Flower Arranging.

**THE MARKETPLACE ART SCHOOL** Westmount Shopping Centre, 474-9351. Individual

and group classes in pencil, pen & ink, acrylic, oil, watercolour, clay and wood. Call Loree or drop by.

**UPWARD BOUND TOASTMASTERS** Heritage Rm. Main Fl., City Hall, 1, Sir Winston Churchill Sq., Ph. Peggy 488-7271. Every WED (7:30-9:15 pm) until June, you're invited to improve your listening, thinking, speaking skills.

**YARBIRD SUITE** 10203-86 Ave. Vocal Jazz Workshop. A 6-week course conducted by Madame Cardinal for those with the desire to expand their awareness of jazz vocals. No experience necessary. Every THU until May 27.

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# astrologic

by ALBERTO D. VILDIGOYA

For the week of April 29 - May 5

**this week's theme: Garfield**

**AQUARIUS** (Apr. 20-May 20) Garfield: I'm not going to lecture you about the seven deadly sins, you're only human. Er, feline. •Don't stress this week—so if you're going to sin, sin in cosmic, karmic equilibrium. We've got glutiny down pat—why not a little lust? (Hey, I should be a jingle.) •Arlene's ready, willing and able, and you don't go into her head of these days—don't worry, you'll get used to the gap-

**ARIES** (Mar. 21-Apr. 20) Odie, you certainly aren't my friend—friendly, loyal, stupid as a dog, but you can't have everything. The stars suggest self-assertion this week. Odie: next time you kick me off the table, I suggest you use a fire hydrant.

**CANCER** (June 22-Jul. 22) Jon, Jon, Jon. You're a great guy, but your picture appears in the dictionary to the word "schmuck." The stars suggest personal growth this week. Mr. Arbuckle, you're never going to get a date, you've got to up your life. Try skydiving or snorkeling—anything but sorting socks and playing chess by mail.

**LIBRA** (Sept. 23-Oct. 23) Normal, you may be a decent kisser, but like most people—your biggest pain in the ass. The stars stress this week—try and be more than just a kisser.

**PISCES** (Feb. 19-Mar. 20) Odie, your lot in life hasn't been an easy one. Abandoned by your previous owner Lyman, trapped in the same house as your tormentor Garfield—no wonder you're so weird. The stars suggest a major life change, my boy—somewhere out there is a good home for you.

**ARIES** (Mar. 21-Apr. 19) Jon, I hate to break this to you, but your paws wear the pants in your family. The stars suggest self-assertion this week, you big wimp—I say start feeding Garfield cat food for once, and show him who's boss.

fantasies about naughty librarians—well, Jon's fantasy seems to be about naughty veterinarians. But don't sell yourself short: as I'm sure you well know, you can do better. The stars stress self-worth this week, Liz: if Jon's gonna woo you, make him work it, baby.

**SCORPIO** (Oct. 24-Nov. 21) Garfield, I'm not going to touch your glutiny, just your obsessive-compulsiveness. There's nothing wrong with liking a good meal—but when that meal is always lasagna and you never tire of it, there's something wrong. The stars stress variety this week, Garfield—at least open your mind (and your mouth) to the possibilities of linguine.

**SAGITTARIUS** (Nov. 22-Dec. 21) Mrs. Arbuckle, you're a lovely mother, but you've got to realize that there are more food groups than potatoes and pies. The stars stress getting up to date, dearie—why not try some radiochic?

**CAPRICORN** (Dec. 22-Jan. 19) Doc Boy, you may be a not-so-bright, uneducated farmhand (and as dull as your brother Jon), but the stars suggest you count your blessings. After all, you only have to feed the hogs—Jon has to feed Garfield.

**AQUARIUS** (Jan. 20-Feb. 18) Mr. Mailman, whatever your name is—don't be such a schmuck. If the other posties found out you were intimidated by a cat, you'd see no end of teasing. The stars suggest you stand up for yourself, sir—next time Garfield takes a chunk out of your leg, go postal on his ass.

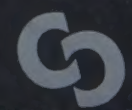
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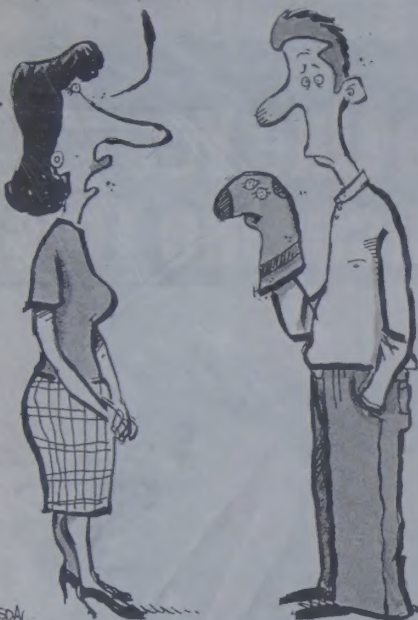


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Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

### artists to artists

Audition notice \*4\* Fringe play, Actors and Actresses (20-35 yrs.) Phone Terra @ 436-2116. na0422

Graphic artist required to design various images. Must be knowledgeable in website designing. Call the Alberta Wilderness Association at 988-5487. na0422

Small run Audio CD duplication. Red book compliant. Phone Chris @ 455-6793. na0423

Puppet maker looking for people to create a puppet troupe. No experience necessary. Call Nancy @ 433-6279. na0423

Attention, writers or poetry, prose or alternative forms of verbal expression: Edmonton now has a new open mike/stage so that you may vocalize your literary gems. It's the "Misty on White" Speakeasy, 10458-82 Ave. every Monday night at 8 p.m. For info, phone 489-5823 or 432-1432. na0429

First Night Festival is looking for a person to procure ads for our Program Book. Phone Carolyn at 448-9200. na0423

Visual artists wanted for Westmount Spring Art Fair, May 8-16. Register at the Artists Marketplace, Westmount Shopping Centre. na0429

Fringe auditions: Males 20 and 40, females both 20. Call 466-0424, April 24, 10 a.m., 2nd Floor, Education Building. na0422

Edmonton filmmaker seeks two male actors, one short (and able to do stunt shot) and one tall. Serious inquiries only need apply. 8 x 10 colour/bw shoulder shot picture and resume required. This is a volunteer position only. Must not have other full-time commitments. Call Craig ASAP @ 438-8022. Leave message. na0422

### musicians available

Rock bassist, 37, craving to get onstage, willing to learn songs fast. To ensure this, seeks similar musicians. 986-2940. na0422

Guitarist w/ vocals seeks Top 40 experience. Call 451-0466. na0422

### musicians wanted

Drummer wanted for slamin' rock/funk groove band. Cigs, recordings, etc. Leave message at 433-1239. na0422

Experienced vocalist seeks guitarist to form band (18-30 preferred). Call Anthony @ 444-5131. na0422

Hi, I'm a drummer, Dale and I are looking for a band that is together and would like to go on the road. I write music. Call 450-4221. na0429

Female singer wanted for international touring pop group. Call or fax 475-5946 for more info. na0429

Singer/songwriter seeking drummer to start original rock band. 444-8839. na0429

Stone Potion (formerly) looking for a lead guitar player and drummer for CD and gigs to follow. Call Doug @ 469-6104. na0429

Versatile guitarist looking for band, traditional blues, old school punk and rockabilly, other diverse influences as well. Call Frank: 490-8123, leave message. na0422

Drummer wanted for established original funk/metal/world beat trio. Only strong/solid need call/leave message at 468-1686. na0422

Songwriters wanted—needing to write and record with other songwriters. All styles/no country. Call Kimble @ 414-0464. na0422

Singer/frontperson wanted for original band. Influences: Santana, James Brown, Hendrix. Leave message. 480-9840. na0422

Singer/guitarist, 19, seeks gig/fame-hungry musicians for hard rock/metal band. incl. Metallica, Soundgarden, Sabbath, Dave, 432-5533. na0422

### dating services

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vw0311-0429 (8 wk)

### dance lessons

Learn the dance of passion! La Boheme drop-in classes in the sensual Argentine Tango. Tuesdays at 6:30 p.m. \$10 per person, no experience required. Private lessons available. Book this ad for 50% off your first lesson. Call 112 Ave., 474-5693. na0422-0213 (8 wk)

Advanced Modern Dance Classes by K. Metzger (instructor) Fringe Theatre (Edmonton) May 1-10 June 30-3099. Mondays 4:30-5:30 Wednesdays 5:30-7. Live percussionists. Phone 444-9489. na0429-0206 (8 wk)

### education

TRAVEL-teach English: 5 day/40 hr. Apr-May 3. TESOL teacher cert. course (or 100 hrs. resp.). 10001 or jobs avail. NOW. FREE pack 438-5704. C50813/98-99 (10 wk)

### help wanted

Environmentalists! Alberta's forests need you now! Help us to educate the public and raise funds. Good communication skills. Call Richard or Nick at 1001 after 2 pm. C50429-0570 (8 wk)

Telephone survey personnel needed. Various hours and shifts. Downtown office. Phone telephone manners and typing speed of 30 wpm necessary. No sales. Fax resume to 425-0425. C50429-0570 (8 wk)

### metaphysical

HAIRSTYLING—PSYCHIC Specialties: up, perm \$30 up, spiral \$48 up, straighten up, nails \$30 up. Gifted psychic: palm, tarot cards, career, love, relationships. \$8 up. Taylor's Salon, 14014 Jasper Ave. Free parking. Phone: 425-4824. na0429

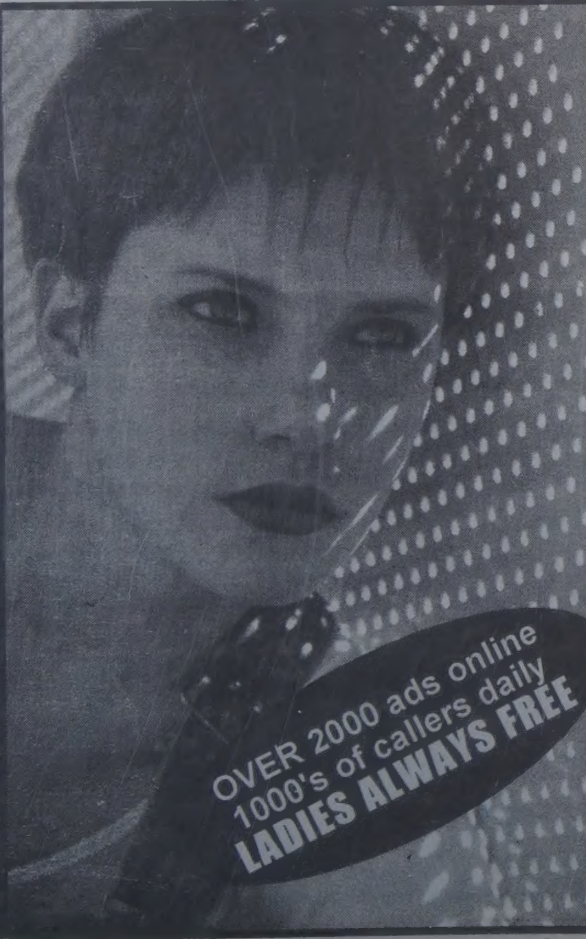
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